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SONZOGNO.—See interview on page 9.

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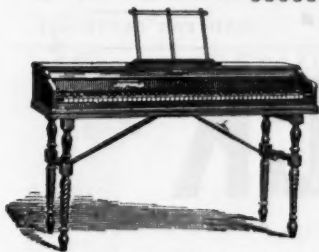
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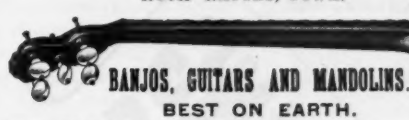
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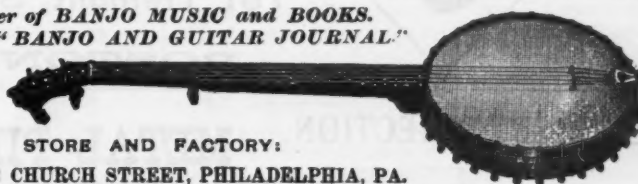
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NEW YORK, WEDNESDAY, OCTOBER 10, 1894.

T-O-NIGHT the first gun of the musical season of 1894-5 will be fired, and in the Metropolitan Opera House the Melba Concert Company appears.

THE chat our Mr. Blumenberg had with Sonzogno, the Milan editor, publisher and manager, will convey some idea of the importance of the man in the modern musical life of Italy. It is printed in this number of THE MUSICAL COURIER.

A NECDOTES about Rossini are not yet exhausted; the latest goes back as far as 1865, when the maestro had finished the instrumentation of the "Petite Messe Solennelle," which he had composed only a short time before. At the beginning of his score he wrote: "Petite Messe Sonnelle, orchestrée par le vieux singe de Pesaro," a playful parody on the appellation "le cygne de Pesaro." At the end of the manuscript he wrote the following:

Au Père Eternel:

DIEU BON—Voici terminée cette pauvre messe. Ai-je écrit proprement de la musique sacrée de la sacrée musique? Tu sais que j'étais né pour l'opéra-bouffe et que tout mon patrimoine consiste en un peu de cœur et en très peu de science.

Sois donc bien, et accord-moi le paradis.

G. ROSSINI.

Rossini has perhaps given us the only instance to be found of a letter thus addressed.

STUDENTS of the piano would benefit greatly by committing to memory Anton Rubinstein's remarks about piano touch published in the last issue of THE MUSICAL COURIER. The article is called "Piano Touch," and is by Alexander McArthur, who has been Rubinstein's secretary for some years, and has had abundant opportunities for studying the great man's methods of playing. To sing on the instrument is to Rubinstein the first qualification of an artistic pianist. Anybody nowadays can master tech-

nic, but the art of singing, an almost forgotten art, is not set such store on by latter-day piano players, who stun and amaze one by their strength and agility. To sing as did Rubini, that Rubinstein attempted on the keyboard and his touch, his single finger touch has never been approached in beauty and color by any of his contemporaries. Learn to sing on your instruments, pianists, the technic will take care of itself.

THE opera at St. Petersburg has opened its doors for the winter season with Tchaikowsky's "Onegin," in which Tartakow and Mlle. Baouline were applauded. Several ballets are to be given—"La Tulip de Haarlem," "Le Réveil de Flore" and "Le Petit Cheval Bossu." Of operas to be given are mentioned "La Nuit de Mai," by Rimsky-Korsakow; the "Freischütz," by Weber; three novelties, "Donbrovsky," by Napravnik; "Oresteia," by Taneiev, and "Le Chant de l'Amour Triomphant," by Simon. There will also be Italian opera at the Aquarium in December and a private season of Russian opera at the Theatre Paniew, where, among other works, the following will be given in translation: "Samson and Dalila," "Manon Lescaut," "Le Roi de Lahore" and "The Queen of Sheba." The opening will be made with Sérow's "Rognède." What with operette in French and Russian at the "Petit Theatre," symphonic concerts under Napravnik, Auer, Kronschevsky, Vinogradsky and Safonow, in which will be heard the pianist Rosenthal and the violinist Becker, the Russian capital will be well supplied with entertainment. Eduard Strauss has closed a brilliant summer season and received an ovation at the last performance.

"CELEBRATED PIANISTS."

A BOOK called "Celebrated Pianists of the Past and Present Time" is put forth by an English house in a gaudy cover, with common letterpress and worse illustrations. It is called a collection of 116 biographies and 114 portraits, and is by A. Ehrlich, presumably some relative of Heinrich Ehrlich, the German music critic, as a portrait and sketch of that individual appear therein, and he figures as a pianist of note. The book is a poor, unsatisfactory sort of an affair. It is full of mistakes, particularly as to dates and proper names. Adolf Henselt's death is given as October 10, 1885, when he really died in the year 1889. Then, too, who is Louis Moritz Gottschalk? Gottschalk's middle name was Moreau; a family name by the way, for the celebrated pianist was related to General Moreau, of Bonaparte fame. The Pachmann and Paderewski notices are very inadequate. Too much space is devoted to Mozart and Beethoven for a work of this sort, and altogether the volume is one we cannot conscientiously recommend to our readers.

A PLEA FOR MODERN OPERA.

UNDER the above caption H. W. sent the following to the "Sun," which was published last Sunday:

In perhaps no other branch of art have there been of late such radical changes and improvements as in the opera. Indeed, this title is now hardly applicable, except to works of a light nature, for the serious opera of to-day is developing surely and steadily on the lines laid down by Richard Wagner. The title he proposed, viz.: "Music-drama," is the appropriate and ought to be the recognized one.

The success of "Cavalleria Rusticana" and "I Pagliacci" is due quite as much to the direct and effective treatment of the story on the stage as to the music. The operatic audience of to-day demands as much from the librettist as from the composer. Many operas—most of Weber's, for instance—though full of beautiful music, have gradually dropped out of the current repertoire solely on account of their uninteresting and ineffective librettos. The failure of an opera is of course often due to poor music, but the relative importance of the libretto is much greater to-day than it has ever been before. One of the most noteworthy signs of the times is the expectation from the operatic composer of music not only good in itself but fitting and illustrating the dramatic situation, and the development of character is demanded in the score as well as in the libretto. The days of long arias, trios, &c., having nothing to do with the furthering of the story and often hindering its progress, are practically over. Concise and direct treatment is expected no less from the composer than from the librettist, and "No Superfluities" may be taken by both as their motto if they wish for success.

The long overture has been supplanted by the short prelude or introduction, and in some of the later works of such celebrated composers as Massenet and Boito the music does not commence till the rising of the curtain. The chorus is no longer expected to intrude on any and every occasion merely to swell the volume of sound or fill the stage.

In "Werther" Massenet practically employs no chorus. That part of the modern opera in which there is most room for improvement would seem to be the recitative. Even in some of the best operas of to-day the recitative has frequently a forced and unnatural effect, and the composer seems to be trying to accompany dialogue with music to the detriment of both. Undoubtedly this will be remedied. The tide of operatic reform extends equally to the singers. A fine

voice is no longer a sufficient equipment for the operatic stage. A vivid and truthful presentation of the character assumed is also demanded. M. Jean de Reszké is an artist whose fame is firm and enduring, because his performances are equally fine from the dramatic and musical standpoint; and Signor Campanari's success as "Tonio" in "I Pagliacci" is another instance of the effect produced by equality of vocal and histrionic powers.

In the scenery and stage management of the opera decided improvements have been made in the direction of truth and accuracy, and attention is now given to details which were formerly disregarded or passed over as not worth the trouble of consideration. Richard Wagner did not disdain to superintend personally these two departments, bestowing much care and thought upon them, and in these—as in all other branches of opera—his influence is plainly discernible. With the exception of some of the performances at the Metropolitan the orchestra seems to be looked upon in this country as the least important factor of success in the production of an opera. It is in this department that the "management" generally decides to economize, and operas which would not be given in Europe without an orchestra of fifty are often given here with one of twenty-five. The result is not pleasing, and public taste is lowered thereby.

Insufficient rehearsals are also the rule, and here again economy in regard to the employment of the orchestra is probably the reason. In most of the European countries the refining and elevating influence in public education has long been recognized, and in Paris there are two opera houses subsidized by the Government. In this country and in England it is left to private speculation or to the combined efforts of a few millionaires. The opera is surely worthy of all assistance, both public and private, for in it, above all the other arts, the spirit of modern progress seems likely to find the richest and most complete expression.

The play seems to be the thing after all in modern opera and the sooner young musicians recognize the fact the better chance they have for achieving success. The melodic invention of a Donizetti, and it was of a very high order, has not saved his operas from shipwreck. One groans in spirit over the enormous waste of raw material on account of the bad libretti. Mozart, Weber, Schubert and Schumann were all sufferers. As to the future of opera it is safe to assume that old-fashioned opera can no more be rehabilitated than old-fashioned theology. Singers like Melba, whose vocalism outstrips their histrionic abilities may succeed in dragging "Lucia" or "Semiramide" from the limbo of the discarded but only for the moment. The heavy hand of Time has consigned such works to the eternity of the musical library, there to be studied, classified by the musical archaeologist, but never to be dragged in all their archaic nudity before the footlights. H. W. has uttered words of wisdom. Would that operatic managers could appreciate their import!

THE PURITANS AND MUSIC.

SIR JOHN HAWKINS, in his "History of Music," gives an account of the "puritanic" antipathy to music. The sentiments of Puritans, he says, "were such as forced them from all restraints of common decency." Apparently he charges the Puritans with thinking that the promotion of religion required "organs to be taken down and choral books to be destroyed." Now, of course, this is too sweeping a statement. Sir John Hawkins must have forgotten the Puritan, John Milton's lines:

There let the pealing organ blow,
To the full-voiced choir below,
In service high and anthems clear,
As may with sweetness through mine ear
Dissolve me into ecstasies,
And bring all Heaven before my eyes.

Cromwell himself, as Hawkins shows, was a devoted lover of music, but he was unable to restrain the severities and recklessness of his followers in their antipathy to music. The choristers and musicians of the cathedrals were cashiered and "singing men" were preached against, and the butt for contempt.

With these points elaborated in varied and most interesting detail Hawkins makes us familiar, but there is a passage which he has overlooked which shows that musicians could not turn their backs on their profession, and out of the depth of despair they cried aloud.

The Calendar of State Papers is not perhaps looked upon as attractive reading, but we venture to think the following passage will be regarded by our readers as being a most plaintive and picturesque picture of the times as could have been crowded into the space by the most consummate artist in words:

"Feb. 1. Petition of John Hingston, David Mell, William Howse, Richd. Hudson and William Gregory, for themselves and other professors of music, to the Committee of Council for Music. By the dissolution of the choirs in cathedrals many of us have died in want, and there being no encouragement for music, no man will breed his child in it, so that the science must die in this nation with those few professors now living, or must degenerate. We beg the erection of a college of musicians, with power to practise music publicly, to suppress obscene and scandalous songs and ballads, to reform the abuses

in the making of musical instruments, and in all things to regulate the profession; with power to buy lands and have a common seal, and with restoration of such lands and revenues as have been heretofore employed for maintenance of music." ("Calendar of State Papers," 1656-7, p. 285.)

Of the signatories to this remarkable petition, it may be stated that some notice will be found of each of them, excepting Richard Hudson, in Sir John Hawkins' "History."

CONRAD ANSORGE'S SUCCESS.

THE following cablegram speaks for itself:

BERLIN, October 8.

Conrad Ansoerge's first recital here was a grand success. The program was played superbly and the large audience displayed genuine enthusiasm. OTTO FLOERSHEIM.

RACONTEUR

THE MAN WHO WAS THE SON OF LISZT.

It originated in the wicked vanity of Sir William Davenant himself, who, disdaining his honest but mean descent from the vintner, had the shameless impetuosity to deny his father and reproach the memory of his mother by claiming consanguinity with Shakespeare. —Reed's "Shakespeare."

LITTLE HOLLAND looked dry.

Little Holland was a shapeless stretch of meadowland, pierced by irregular canals, through which sluggishly flowed the water at high tide. Oddly shaped houses were scattered about, one so near the river that its garden overflowed in the full of the moon. Dotted around were conical heaps of hay, gleaned from this union of land and water. I called it Little Holland, for small schooners would go by, sailing under the very nose of your house, and the hired girl would often forget to serve the salad because of a flirtation with the skipper of some sloop. But this August night Little Holland looked very dry.

As we stood facing the river I examined my host curiously. His face was deeply lined by life, which had carved a quarter hundred little wrinkles about his eyes and the corners of his mouth. His eyes were not true. They shifted too much. His thick, brown hair was thrown off his forehead in most exuberant artistic fashion. His nose jutted well into the outer world, and I had to confess that his profile was of a certainty striking. But his full face was disappointing. It was too narrow, its expression was that of a meagre soul, and his eyes were very close together. Yet I liked Piloti; he played the piano well, sang with no little feeling, painted neat water sketches and was a capital host.

A sliced cantaloupe moon, full of yellow radiance, arose as we listened to the melancholy fall of the water on the muddy flats, and I said to Piloti, "Come, let us go within; there you will play for me some tiny questioning Chopin prelude and forget this dolorous night." He had been staring hard at the moon, and sighed when I aroused him. "As you will; let us go indoors by all means, for I swear to you this moon gives me the spleen, mad spleen." Then we moved slowly toward the house.

Piloti was a bachelor; an old woman kept house for him and he always addressed her in the Hungarian tongue. His wants were simple, but his pride was as Lucifer's. He was by no means a virtuoso, but he had the grand air, the grand style, and when he sat down to play one involuntarily stopped breathing. He had a habit of smiting the keyboard, and massive chords, clangorous harmonies, inevitably preluded his performances. I know many conservatory girls who could easily outstrip Piloti technically, but there was a something which differentiated his playing from other pianists. Chopin he did very well.

When we came into the shabby drawing room I noticed a picture of the Abbé Liszt over the grand piano, and as Piloti took a seat he threw back his head, and my eyes, which had rested but a moment before on the portrait, involuntarily returned to it, and before I was aware of it I cried out, "I say, Piloti, do you know that you look like Liszt?" I could have bitten my tongue, for he blushed deeply and gave me a most curious glance.

"I have heard it said often," he replied, and he

crashed into the master's B minor sonata, "The Invitation to Hissing and Stamping," as Gumprecht christened it.

Piloti played the interesting work most vigorously. He hissed, he stamped and shook back his locks in true Lisztian style. He rolled off the chorale with redundant meaning and with huge, flamboyant strokes went through the brilliant octave finale in B major. As he closed and I sat still, a sigh near at hand caused me to turn, and then I saw the old housekeeper, her arms folded, standing in a doorway. The moonlight biliously streaked her face, and I noticed that her eyes stared. Piloti's attention was attracted by my silence, and when he saw the woman he uttered a harsh, crackling word. She instantly retired. Turning to me he said with a nervous laugh: "The old fool always is affected thus by moonlight and music."

We strolled out-of-doors, cigarettes in hand, and the rhythmic swish-swash of the river told us that the tide was rising. The dried up gullies and canals became silver-streaked with the incoming spray, and it only needed a windmill or two to make the scene as Dutch as a Teniers. Piloti was moody. He had been so when I came up early in the afternoon. Something was on his mind, but I was not in a very receptive mental condition, so I forbore questioning him. We walked over the closely cut grass until the very water was reached. Piloti stopped, tossed his cigarette away, and suddenly exclaimed:

"I am the unhappiest man alive!"

At once I became sympathetic.

He looked at me and said fiercely, "Do you know who I am? Do you know the stock I spring from? Will you believe me if I tell you? Can I even trust you?" I soothed the excited musician and begged him to confide in me. I was his nearest friend in New York, and he must be aware of my feelings. He became quieter at once; but never shall I forget the look on his face as he took off his hat and reverently said:

"I am the son of Franz Liszt, and thank God for it!"

"Amen!" I fervently responded.

Then he told me his story. His mother was a Hungarian lady, nobly born. She had been a good pianist and studied with Liszt at Weimar and Budapest. As soon as Piloti was old enough he was taught the piano, for which he had a marked aptitude. With his mother he lived the years of his youth and early manhood in London. She always wore black, and after Liszt's death Piloti himself went into mourning. His mother sickened and died, and left him nothing but a few sad memories. It sounded very wretched, and I hastened to console Piloti as best I could. I reminded him of the nobility of his birth, and that it was greater to be the son of a genius than the son of a duke. "Look at Sir William Davenant," I said, "O rare Sir William Davenant," as his contemporaries called him. What an honor to be Shakespeare's natural son! But Piloti shook his head.

"I care little for the legitimacy of my birth; what worries me, oppresses me, makes me the most miserable man alive, is that I am not a second Liszt. Why can I not play like my father?"

I endeavored to explain that genius is seldom transmitted and did not forget to compliment him on his musical abilities. "You know," I said, "that you play Liszt well. That very sonata in B minor, it pleased me much." "But do I play it like a Friedheim?" he persisted. And I had to hold my peace.

Piloti was so downcast that I proposed bed. He assented, for it was late; the foolish-looking young topaz moon had retired, the sky was cloudy and the water was rushing in over little Holland. We did not get indoors without wetting our feet. After drinking a parting glass I shook Piloti's hand heartily, bade him cheer up, and said that study would soon put him in the front rank of pianists. He looked gloomy and nodded good-night. I went to my room. As the water was likely to invade the cellar and even the ground floor, the bedrooms were all on the second floor. I soon got to my bed, for I was tired, and the sinister sadness of this strange household, the moaning of the river, the queer isolated feeling, as if we were alone far out at sea, all this depressed me, and when I finally reached my bed I actually pulled

the covers over my head like a frightened child in a thunderstorm.

I must have been sleeping some time when voices penetrated the dream recesses of my tired brain. As I gradually emerged from dark slumber I became conscious of Piloti's voice. It was pitched a trifle above a whisper, but I heard every word as the night was windless. He was talking savagely to someone, and the theme was the same old one.

"It has gone far enough. I'm sick of it, I tell you. I will kill myself in another week. Don't," he said in louder tones and with a savage imprecation—"don't tell me not to. You've been doing that for years."

A long silence followed. Suddenly a woman's voice answered:

"My son, my son, you break my heart with your sorrow! Study if you would play like your father, study and be brave, be courageous! All will come out right. Idle fretting will do no good."

It was the voice of the housekeeper, and she spoke in English. Piloti's mother! What family secret was I upon the point of discovering? I shivered as I lay in my bed, but could not have forborne listening if I knew that I would die for it. The voices resumed. They came from the room immediately back of my bed.

"I tell you, mother, I know the worst. I may be the son of a genius, but I am nevertheless a mediocrity. It is killing me! it is killing me!" and the voice of this morose monomaniac nearly broke into sobs.

The poor mother cried softly. "If I only had not been Liszt's son," Piloti muttered, "then I would not be so wretched, so cursed with ambitions. Alas! why was I ever told the truth?"

"Oh, my son, my son, forgive!" and tears involuntarily flowed down my cheek as I heard the noise of one dropping on her knees. "Oh, my boy, my pride, my hope, forgive me—forgive the innocent imposture I've practiced on you! My son, I never saw Liszt; you are—"

With an oath Piloti started up and said in heavy, thick speech: "What's this, what's this, woman? Seek not to deceive me. What do you tell me? Never saw Liszt! Who, then, was my father? You must speak if I have to drag the words out of your mouth."

"O God! O God!" she moaned, "I dare not tell you—it is too shameful—I never saw Liszt—I heard much of him—I adored him, his music—I was vain, foolish, doting! I thought, perhaps, you might be a great pianist, and if you were told that Liszt was your father—your real father—"

"My real father—who was he? Quick, woman, speak!"

"He was Liszt's favorite piano tuner," she whispered hoarsely.

Dull silence reigned, and then a door banged and I heard someone slowly descending the stairs. The outer door closed and I rushed to the window. In the misty dawn I could see nothing but water. The house was completely hemmed in by a noiseless sheet of sullen dirty water. Not a soul was in sight, and almost believing that I had been the victim of a nightmare, I went back to my bed and fell fast asleep. I was awakened by loud halloes and rude poundings at my window. A man was looking in at me and called out: "Hurry up, stranger; you haven't long to wait. The water is wellnigh up to the top of the porch. Get your clothes on and come into my boat!"

It didn't take me hours to obey this hint, and I stepped out of the window to the deck of a schooner. The meadows had utterly disappeared. Nothing but water glistened in the sunlight. When I reached the mainland I looked back at the house. I could just descry the roof. Little Holland looked very wet.

I never again met the lying Piloti.

Nina Bertini-Humphrys.—The report, that Nina Bertini-Humphrys has closed with the management of the Ideal Opera Company seems to be erroneous; it is with Hinrichs' Opera Company that the opera singer has concluded an engagement for twenty-one weeks. This is her third season with this organization. The Baltimore "Herald" said of her recent appearance as "Lucia": "Nina Bertini-Humphrys portrayed the unfortunate bride of Lammermoor and did the part brilliantly. The bravura with which the opera abounds for soprano was given with nice precision and true intonation, while her work in the mad scene reminded one of Gerster in her palmy days."

EDOARDO SONZOGNO.

Interviewed by "The Musical Courier."

MILAN, Italy, September 5, 1894.

A NARROW, serpentine street resembling our alleyways leads from one of the main avenues of Milan into the more densely inhabited section of the city, and one of the "passages," from which an open court extends, has a beveled stone arch, on which is painted in plain letters, rather worn by this time, the name "Edoardo Sonzogno." Like so many important things in Europe, it is unpretentious looking, this court with its small cluster of small looking buildings, and one door has a glass sign over it saying to the reader, "Edoardo Sonzogno, Editor," to give the English, for English is really a foreign tongue in this section, very few people speaking or understanding it.

The building you enter is really the publication office of the Milan "Secolo," the most important daily paper published in Italy, or at least in Northern Italy. However, I believe I am safe in stating that it is the greatest daily in this country from the circulating point of view, for 200,000 copies are struck off daily, and that is equivalent to a half million in the United States. This is the property of Signor Sonzogno, whose name has become so thoroughly identified with opera and music in Italy, and, for that matter, all over the globe. Sonzogno established the paper twenty-nine years ago with nine other young men as employees and assistants; to-day he employs 800 men in his various departments—newspaper publishing, music publishing, theatrical and operatic management and various other congenial enterprises; and a man who gives employment to 800 people in Italy is very nearly the most important secular personality in this land.

In this court of the Via Pasquirolo, where the office of Signor Sonzogno is located, there is more life to the square foot than any other private establishment in Italy can boast of, for the editor of the "Secolo" not only publishes a daily paper with a circulation of 200,000 copies, but also a weekly "Illustrated Secolo." He is the manager of the great La Scala opera house of Milan, the theatre of the greatest operatic triumphs, with which the names of every opera composer of the past half century is associated. He is also rebuilding the old Canobbiana theatre here, which is now about completed and which will be named the Teatro Lirico Internazionale, the opening being set for September 22. He is also the lessee of the Paris Theatre Port St. Martin for thirty days next spring, as already announced in this paper; and he is also the publisher of the most successful short operas of the modern type, besides conductor of a large paper mill at Novara, near Lake Maggiore.

It struck me after only a few minutes of conversation with this most remarkable character that he is one of the few men of modern Europe who have imbibed out of the nature of the situation some American spirit and who have had the force of mind to trample under foot that arch enemy of all progress, be it in art or commerce or politics or economics—tradition; and I believe that I have brought the analysis of his character down to its fine point by discovering this one formidable trait in Sonzogno. Mind what I now say in addition: Sonzogno will annihilate the rusty traditions of La Scala before he concludes his management of that opera house; and is it not about time that some one should appear on the scene to accomplish this, be it with a great lyric or music drama or a couple of one act operas of the Mascagni type? The remedy can never be as bad as the evil, which has led to such a reactionary policy in Italy that no one before Sonzogno grasped the situation, ever hoped for a resuscitation.

Of what particular consequence is it whether the new style of opera represents a type of composition that fails to appeal to the best critical judgment successfully? Suppose the type is commonplace, is transitory, is mere overwrought emotionalism? At least one thing has been accomplished through it in this country, and for the time being that is sufficient. It has broken the fetters that have enchained many musicians and removed the monopoly of opera and given young men a chance to prove that, like in the olden days of music, it is no crime to be young.

Let me reproduce an article covering some of these points, taken from the St. James' "Gazette."

THE MECÆNAS OF ITALIAN OPERA.

It is but natural that in every personality of note we should look for such outward indications as would identify the man with his activity and with the work he has

achieved; or, as the French put it, we like everybody to be *l'homme de son œuvre*. And so it is very often the case; the mere sight of Sâr Peladan gives us the key to his Rosicrucian tomfoolery; Jean Richepin corresponds exactly to our mental picture of the chief of the *école des brutalistes*; Bismarck's massive head, the extraordinarily ravaged features of Rubinstein, the sugary-milky countenance of Paderewski, the fine face of Sims Reeves, tell their tale of life and combat as well as any biography, and every one of them is "the man of his work." But it is in vain that one would look for similar indications in the physique of Signor Edoardo, as Signor Sonzogno is called.

No one can imagine that for this man with half shut eyes, lazy of gestures and so spare of words, the term "impossible" does not exist; nothing in his stature points to the battle fought and won, and nobody can guess in the very carefully dressed and apathetic looking gentleman the energetic founder of the all powerful "Secolo" and half a dozen other papers, the first popularizer in Italy of French literature, the originator of books and booklets "for the million," the discoverer of Mascagni, Leoncavallo and a host of others, the inventor of the "young Italian school," the creator of the democratic, economical and popular lyric theatre, and the remarkable man to whom artistic Italy owes it that it has regained the rank it was losing fast before the all pervading Wagnerism. The chronological document or the material details of Signor Sonzogno's actual position are of little moment here. It will be sufficient to say that his father was a well-to-do bookseller, and that he had spent the first busy years of his life in the banking house of Count Belinzaghi, the late Mayor of Milan. Here he learnt business; there he acquired a taste for books and a fine knowledge of the world's literature.

In Italy the publisher is the guardian and the arbiter of the author's and composer's rights; the duration of these has been fixed by the law, but not the amount, and the publisher can stipulate what he pleases for the hire of a score. This power, together with the laws restricting the performance of any operatic work or part of it without previous arrangement, makes the music publishers despotic over Italian opera houses. And in point of fact a music publisher may not only charge what he pleases for the *nolo*—the hiring of a score—but he may refuse to allow the performance with artists who are not to his liking; he may protest against the orchestra, the scenery, the chorus, the conductor and even the prompter; he can impose interpreters of his own choice, exact a given number of musicians in the orchestra, fix the quantity of the chorus and generally "boss the whole show" as he thinks best.

Now, all the available lyric repertory has been in Italy, for very many years past, in the hands of two publishing houses; one had Meyerbeer, Gounod, Petrella, Wagner, and a few Italian Dead Sea fruits; the other Mercadante, Rossini, Bellini, Donizetti, Ponchielli and Verdi. It has been the policy of one of these houses to buy up almost every score of value that happened to be submitted for its approval and—display no hurry in producing it. In this way a great productive genius was forced upon our admiration for the last fifty years, and the art world has finished by identifying the fame and the very existence of theatrical Italy with the glory of one man—Verdi. We ought not to cavil at this result; but who knows, for the one Verdi that we have gained, how many Verdis we have lost? We have said enough to show what point matters might have reached when a few years ago both powerful above-mentioned houses melted into one; it would have been monopoly with a vengeance had not another music publisher sprung up in the meantime—Edoardo Sonzogno.

Signor Sonzogno has the reputation of possessing a unique insight into the wants of the moment, and an unerring intuition; he never gropes about in the dark, but decides that this or that should happen, and somehow as he wills things get shaped. So one day he decided that there was room for another music publisher in Italy, and that the existing state of things must be remedied. Though he was warned, not without reason, that whatever was worth having belonged already to the two established houses, Signor Sonzogno felt that there must be something somewhere yet. He went to Paris, and returned to Milan a proprietor of all the repertory of French *opéra bouffe*, of all the available *opéras comiques*, and of the works of Bizet, Ambroise Thomas, Lalo, Saint-Saëns, Berlioz, Massenet. Boycotted at once, he became his own *impresario*, and played his operas everywhere, until, accused of want of patriotism for flooding the country with "French rubbish" (*porcherie française*), he turned to native sources and began his search after unknown talent. He gave commission upon commission to Italian composers; but so great was the animosity of the "vested interest" that all his productions for years went only toward the making of the most astonishing string of failures on record.

If an opera of Sonzogno's happened to have proved some kind of a success in Rome it was sure to be hissed without mercy at Naples and everywhere else. If he succeeded in taking his enemies by surprise in an off-season or before a friendly audience, they were ready for him at the moment of the real test. This game lasted for about fifteen years; and it is currently said that Signor Sonzogno's first experi-

ments in young Italian talent showed a balance of £120,000 on the wrong side.

By this time, however, "Carmen," "Les Pêcheurs de Perles," "Hamlet" and "Mignon" had become acclimatized. Bizet and Ambroise Thomas were as much in demand as any standard works of the reigning repertory, and the first—the commercial—part of Signor Sonzogno's scheme (the establishment of a new publishing house) was realized. Remained the other, which was to bring about a new order of things and regenerate theatrical Italy. It is here that Signor Sonzogno has achieved most; and when we look to-day at the results we do not know which to admire more, the results or their genesis. The first mark an epoch in the history of lyric art; the second is an unexampled proof of fixity in purpose based on exceptional discriminating powers and a proposition nothing short of divination.

Fame has marked Mascagni as the inventor of a genre and the discoverer of the one-act lyric drama. Superstitious Italians speak of Sonzogno's proverbial good luck; others say that Sonzogno *si ora messo in testa*, that there was a young Italian school, and that if there was not he would create one—*ecco!* All this is as much amiable nonsense. We may have an opportunity of assigning Mascagni's proper place yet, and it is useless to speak of proverbial luck when success comes only after twenty years' incessant labor. Signor Sonzogno alone is the author of the evolution brought about in Italy, and what happened is to be looked for in the conclusions he drew from his failures; he had noticed, first, that even in the feeblest works he had produced there was something; secondly, that each of his composers had a style and a personality of his own; thirdly, that there was something cardinaly wrong with the form and type of his operas, modeled as they were on older works, and so either unable to bear comparison with these or no more to the taste of the public. It was necessary, therefore, to create a new style, both musically and dramatically—the drama to be modern, realistic and thoroughly human, and its musical commentary as concise as possible. With new or untried subjects to handle, the personality of young composers would have fairer play; and where inspiration may lack breath for a five-act grand opera it might prove sufficient for a one-act melodramatic sketch.

Once these points were clearly defined, Signor Sonzogno resolved to appeal to all Italian composers, the appeal taking the shape of a competition—*concorso Sonzogno*—for a one-act opera. Of the conditions of the competition it will be sufficient to say that only genuine beginners were qualified for it, and that the prize works remained the property of the authors, who after their production were at full liberty to sell them to any publisher they pleased—the competition not being a commercial venture, but an opportunity for fostering artistic production and an opportunity for introducing new talent.

The first *concorso* took place in 1885; when the best work ("Le Villi," by Puccini) slipped through the hands of Signor Sonzogno, owing to petty jealousies among the members of the jury, and—irony of fate—fell into the hands of a rival publisher, who made a big success with it. This does not look much like proverbial luck; but the discomfiture, though felt keenly by Signor Sonzogno, had no more effect on his perseverance than all the previous failures. The result of the composition proved, at least, that he was right in his surmise, and so he announced another three years later. "Cavalleria Rusticana" was sent in this time; and since we have had "Pagliacci," "Tilda," by Cilea; "Mala Vita," by Giordano; "Birichino," by Mugnone; "Piccolo Haydn," by Cipollini, &c.

The moral of the above is that Italian opera, far from being identified with one name, flourishes with all the vigor of varied life, and that all that was wanted to give it a fresh lease was a man like Edoardo Sonzogno, who has devoted his existence and a princely income to the discovery and patronage of young talent. He has produced successfully five new composers in the course of three years, and is on the point of introducing four more who won the premium at his competition last August. *Si sic omnes*—or at least a few more.

The first thing that seemed to interest Sonzogno, as soon as he had an opportunity to speak to a MUSICAL COURIER representative, was Judge Colt's decision in the Novello, Ewer & Co. versus the Oliver Ditson Co. copyright case, and he had a London report in his possession. I verily believe he is the only human being south of the Alps who knew anything about it, but then he is a modern type of a man, and not to have known of this decision would have been criminal. "We were not prepared for the manner in which the 'Pagliacci' was taken from us in your country. We believe there is justice in the United States, and as owners of the 'Pagliacci,' we should not have lost our rights in that manner." Sonzogno here referred to the Philadelphia production, but he mentioned no names. Under Judge Colt's decision, however, the same thing could again occur, for that has no relation whatever with the claim made at the time, that the publisher of

"Pagliacci" had not conformed with the copyright law and had filed his two copies at Washington after having already issued some kind of a transcription at Milan.

"However, Leoncavallo received some honorarium from Abbey & Grau for the 'Pagliacci' production in the United States," said Sonzogno, but he did not know the amount. I wish to say right here that Sonzogno is a man of the Moltke stripe, who can be made to talk only by persistent insistence. I told him at the outset that I had not come 4,000 miles in order to meet with silence, for I could furnish nothing to the readers of this paper if he did not meet me at least half way by telling me something. It looked hopeless in the beginning, but I have gone through so many similar experiences that I refused to be placated by any personal habits, or even by a principle. "We want to know more about you in America," was my slogan, and yet even then Sonzogno did not melt. He finally, however, surrendered when Mascagni and Leoncavallo were brought into play.

There is one thing I must not forget. I learned yesterday that "Cavalleria" was rejected by the judges of the *concorso* Sonzogno and that it was only because Sonzogno personally decided that the opera had merit and insisted upon publishing and producing it that it saw the light of day. The information did not, as it could not, come from him, but it is straight from the editorial rooms of the "Secolo" and it is good enough for me, and I think it will stand the test of investigation. It should be understood that the spirit of intrigue so graphically told in Shakesperian plays is still as ripe as of yore in these Italian cities, and its handmaid—superstition—makes it pleasant to the people here, who love to dwell in romance instead of tackling reality. A *concorso* is naturally not free from these elements and consequently where a cabalistic combination has more force than logic or science, and where signs, figures and impressions count for substantial evidences of merit in place of counterpoint and a little inspiration, a man even such as Mascagni does not always get justice. But there is no use in speculation; I am only recounting history and recent events.

"I expect to open the new Teatro Lirico Internazionale on Saturday evening, September 22, with Spiro Samaro's three act opera, 'Martire,' libretto by Illica. It had a great success at the Teatro Mercadante, in Naples, last May. On September 23 I shall give 'L'Amico Fritz,' by Mascagni; 24th 'I Medici,' by Leoncavallo; 25th, 'Fior d'Alpe,' by Franchetti; 25th, 'I Pagliacci,' by Leoncavallo, and 'Piccolo Haydn,' by Cipollini, making five different performances for the first five nights. The conductor will be Ferrari and the orchestra will be seventy and chorus also seventy strong."

At the suggestion of Mr. Sonzogno I went to the new theatre and was taken through by the architect. It will have a seating capacity of 2,000 and every modern contrivance will be utilized to make it a model play house. Brugnoli, an artist of national fame, is doing the decorating, and the dome, nearly completed, shown to me by the maestro himself, will be a great piece of modern fresco work with the subject of Orpheus as the centrepiece. Of course Sonzogno has contracts with the Thomson-Houston Electric Light Co. and they are attending to that end of the line. A concert hall is in the building and it will be the leading one in Italy, nothing at present in Italy comparing with it. The decorations throughout will be in white and gold, the concert hall having light tints.

I was introduced to Spiro Samara and found him a bright example of modern Italian intellectuality. He is a pupil of the late Leo Delibes, and has one great advantage over nearly all his compatriots in that he speaks French, German and English, which makes the literature of the day accessible to him. Italians and Frenchmen are far behind the times in this one respect alone, and the German will inevitably be the gainer, if for no other reason than his ability to read modern languages in their vernacular.

"At the Port St. Martin theatre in Paris I shall give opera from May 15 to June 15, 1895," continued Sonzogno, "giving during that period twelve Italian works. By Mascagni, 'Ratcliff,' 'Amico Fritz' and 'Silvano,' by Leoncavallo, 'I Medici' and 'I Pagliacci,' by Franchetti, 'Fior d'Alpe' and 'La Consolazione,' by Samara, 'Martire,' by Lipollini, 'Ninon de L'Enclos' and 'Piccolo Haydn,' and by Westerhout 'Fortunio' and one other opera, 'Il Voto,' by Giordano." Although Sonzogno is non-

committal, it is generally conceded that the season at Paris will be a financial success, although to a man of his resources, who sank nearly three-quarters of a million dollars before reaping one dollar of benefit, the mere fact of a month of operatic performances without profit or even with loss, can be of no particular consequence. Besides this he has enormous resources, for his various plants and investments are moderately estimated at about twenty million lire, or according to our money, \$4,000,000. There is no way to get at his wealth even if anyone had a desire to investigate. He is unmarried and engages three nephews in his establishments who will ultimately receive this vast fortune. His paper, the "Secolo," gives annually 12,000 lire to the poor of Milan, and is the only daily paper I have seen advertised in Italy, and I have been all over the country.

"I cannot in justice to myself tell you of the future plans I have or of what is immediately to be done, but we are never idle." In answer to a question Sonzogno told me that "Cavalleria" was produced for the first time at the theatre Constanzi at Rome and "I Pagliacci" for the first time at the Dal Verme here at Milan.

There is no prospect of Sonzogno visiting America, but the decision of Judge Colt on copyright has decided him at last to protect his copyrights, and I think there will be some "fun," as we call it, if anyone attempts to act in a high-handed manner with the publications of this publisher.

In appearance Sonzogno is of medium stature, slight of build, dark and gray mixed hair, deep gray eyes, high cheek bones and a firm set jaw. He is retiring in disposition, exceedingly modest, quiet in demeanor to the extent above described, but exceedingly kind and generous. I am satisfied that the readers of THE MUSICAL COURIER will be pleased to know that he is now in direct touch with this paper, which will enable us to publish all important Italian musical news at first hand.

Vienna Letter.

VIENNA OFFICE OF THE MUSICAL COURIER. (September 23, 1894.)

THE first few days of my return to Vienna were spent in comparative solitude, and I rather thanked Providence that an opportunity for thinking was afforded me after a month's wild frantic absorption. Among other things, I arrived at the conclusion that some manager is losing a golden opportunity in not being acquainted with your humble servant. Without the slightest exertion I could stock three or four artists with the most unique and probable stories.

"What's in a name?"

In this case a great deal. Now supposing the following were written of Carreño, of Nordica, or charming little Mark, instead of me, how fascinating the public would find it! Something in this style for instance:

The "Sun" publishes the following interview with —

Have I had a pleasant summer? repeats — with a most charming smile, in response to the reporter's query. "Yes, indeed, it was glorious! So rural and rustic, and we had some such funny experiences. You must let me tell you about it" (thus with a soft glance of her matchless orbs which pierced the inmost recesses of the reporter's heart). "It was one evening, and a glorious one, in a little village near the Rhine. The sun had set behind a grove of trees, illumining them with his strong, warm rays until they seemed ablaze with light and color, and the hills, rising calm and majestic in their height and verdure, seemed almost to frown on the frivolous little river which prattled so gaily through the valley. The host of the village inn was a dull man, with no interest for aught save the crops, the weather and the petty details of life; but as we rapturously exclaimed over the loveliness of the scene a dormant feeling of interest awakened in his heart, and, rising to the occasion, he suggested a boat ride. Of course we were delighted, but our condition by the time we had been deposited in the boat defies description. Picture two long narrow boxes, flat bottomed and ending in a point, fastened together by boards which were laid across the tops and acted as seats. One foot being wedged into the first box, a curious, acrobatic movement, which seems to be the inspiration of the moment, secures the other foot in the second box. Thus we sat with our skirts gathered up in a most unlady-like but essential fashion, while the waters flowed between our feet. All went well until we landed, or endeavored to land, and then—woe to me! It was with no foreboding of evil that I saw the host jump lightly out to fasten the boat while admonishing us to remain seated until he could come to our assistance. Hopping up I released one foot and firmly planting it on land as a reliable prop and mainstay, turned my attention to foot No. 2. Alas! for the truth of the adage "United we stand, divided we fall." My sudden movement had started the boat, it darted away from the shore, and with a scream

and a gurgle the waters rushed over my head. The depth a little exceeded 2 feet and naturally I was rescued upon making my first appearance. But how, and by whom? The whole proceeding was most shocking. Who was the hero with the marble brow and raven locks and sunny eyes who rushes wildly to the rescue of the struggling maiden?

"Well," said my gallant and prosaic preserver in a most contented manner later on when we were discussing the sensations of the critical moment, "I knew she had to come up some time, and there was no use getting my trousers wet rushing in after her."

Of course this is only one of many. I have two or three gems which would do splendidly for De Pachmann, who, by the way, is in town and will be heard in public next month.

Materna, after two years' absence from the Vienna stage, made her appearance on the 12th as "Selika" in "L'Africaine." She was received with great enthusiasm. Her voice is said to have in no way deteriorated, and her charming personality and deeply musical interpretation won for her fresh laurels. Winkelmann, I am told, appeared to unusually good advantage on this occasion, as well as Neidl.

"Romeo and Juliette" was given in the opera Thursday evening, and to my surprise the chorus did some very ragged work in the first act. Van Dyck, as usual, deserves only praise, but he found little support or impetus in the "Juliette" of Fräulein Beeth, whose voice is unmusical and her acting still more cold and uninspiring. She was a most undesirable sweetheart and heroine. I strongly suspect that she shone in Van Dyck's reflected glory during the many recalls. Miss Baier evoked hearty applause with her well sung page's solo.

Friday night followed with the "Freischütz," which is always well presented here. Richter directed, and a storm of applause followed the overture. Frau Forster was evidently suffering from a severe cold, and the whole evening was to me one of nervous apprehension lest her voice fail her. Mark as "Aennchen" was perfect. I enjoyed Dippel as "Max" very much. His voice, although small, is sweet and pure, and he sings with excellent taste. A little more warmth might be infused into his acting. Reichenberg, Horwitz, Frei, Felix and Hellemann also appeared.

The well-known ballad singer Albert Bach, of Edinburgh, has arranged seven volumes of the German folksongs of Johannes Brahms to English text. The work will be published in Berlin and London.

Carlotta Feliciani, who has won such fame in Italy as a coloratura singer, will be heard here this winter in several concerts. She was a pupil of Lamperti and San Giovanni.

A telegram from Rome announces the suicide of the Italian director Marino Mancinelli in Rio Janeiro. He was at the head of an Italian opera company which was financially a failure. The lamentable catastrophe was the result.

Verdi has written for the Paris presentation of his "Othello" some new ballet music to be produced in November.

LILLIAN APPEL.

The Apollo Hymn.—A telegram from Athens states that Homolle, who conducts the delphic excavations, had found another part of the Apollo Hymn containing twenty-eight lines.

Lucca.—"I dispetti amorosi," an opera, by the young composer Luporini, was produced for the first time last year at Turin, and it was given lately at the composer's home, Lucca receiving a brilliant ovation. The maestro was called out forty times.

Vienna.—The Theatre on the Wien, Vienna, produced Strauss' old operetta "Simplicius," for the first time with the new libretto by Doczi. This change produced more clearness of understanding the action, but the subject remains uninteresting. Consequently the want of success was apparent, though the music is in parts charming.

"Franz Moor's Ende."—At Gratz was given the first performance of the music drama "Franz Moor's Ende." The music is by Della Voce, of Bologna, who studied with Mancinelli in Madrid and who received the Sonzogno prize for his opera "Triste Nozze." Leo Fumagalli took the principal part, and both he and the composer, who was present, were repeatedly called before the curtain.

Milan.—On the opening night of the new International Theatre there was not even standing room left. The opera was "I Martire." Among the audience were Mascagni, Franchetti, Leoncavallo, Puccini, Gomes, Antonin Proust and Mme. Sembrich. The composer was called before the curtain five times. The singers, the composer and the librettist all were fêted, and the opera scored a great success.

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BRITISH OFFICE OF THE MUSICAL COURIER,
15 Argyll street, LONDON, W., September 26, 1894.

SIR AUGUSTUS HARRIS' provincial opera tour has not so far proved such a success as it did last year, and the same may be said of the Carl Rosa enterprise, to say nothing of the smaller companies like the Turner and Valentine, which give very good performances at low rates. The rural public seems to have grown a little tired of operatic performances, and when it has seasons of from four to six or eight weeks, and that sometimes twice a year, it can hardly be expected that there is opera-going population enough to give the necessary support for such long terms in any of the large cities. Another feature of the case is that they demand better artists and better performances all round, which the leading impresarios have found out to their cost. The standard has steadily increased since Carl Rosa began, some twenty years ago. Mapleson was very successful with such stars as Trebelli and Titiens supported by good casts, which he took round from Her Majesty's and Drury Lane theatres up to 1875. After these favorites were no longer available it was found that the newcomers were unable to prove good draws, and the scheme was abandoned, and not taken up again until Sir Augustus Harris' venture last year, which proved only fairly successful. There is considerable time before the present tour closes to recuperate the losses so far sustained, but prospects are certainly not favorable, although he has exceptionally good artists, choruses and orchestras. The fault seems to lie purely with the public, and apparently indicates that it has had more than it cares for.

It was erroneously stated in London last week that Miss Margaret McIntyre was seriously ill with fever in South Africa. I learn on good authority that she is well, and expects to be home some time next month.

Part of Sir Charles Halle's scheme for the coming season in Manchester is the revival of Saint-Saëns' "Delilah," and in Liverpool Tinel's oratorio, "Franciscus," while the Liverpool Philharmonic Society will also give the latter's "Lay of the Poppies," for tenor solo, chorus, and orchestra, as well as Dr. Hubert Parry's "Job." The Crystal Palace opened its season of Promenade concerts last Saturday evening, the opening night being well patronized. Mme. Alice Gomez and Mr. William Ludwig were the vocalists, the former singing Liza Lehmann's "The Irish Love Song," and "The Land of Summer," and the latter "Thou art passing hence, my brother," and "Werner's Farewell," from "Der Trompeter von Sickingen" with obligato played by Mr. H. Sprake.

Mr. Albert Fransello the flautist, played "Home, Sweet Home," and Demersman's fantasia on an air by Chopin. Mr. Charles Godfrey conducted.

In the afternoon a concert rendering, in costume, of Gounod's "Philemon et Baucis" was given. Mr. Charles Manners and his wife, Madame Fanny Moody, are taking this opera on tour, and they opened at Sydenham, where their efforts were appreciated by a large and enthusiastic audience. Madame Fanny Moody took the part of "Bau-

cis," which she originally created at Drury Lane in English; Mr. Charles Manners was an acceptable "Jupiter," Mr. Ernest Delsart was "Vulcan," and the tenor rôle was filled by Mr. John Child. Signor Mascheroni conducted the orchestra, and an excellent all-round performance was the result of their work.

The "Sunday Times" has been purchased by Mrs. Frederick Beer, who will in future edit the journal herself.

Mr. and Mrs. Justin Huntly McCarthy have returned to London after their honeymoon, and I understand that they have taken their passage to America. It will be remembered that Mrs. McCarthy was Miss Cissie Loftus, the music hall artiste.

Miss Evangeline Florence (Houghton) sailed last week for America, where, in about a fortnight, she will be married to Mr. Crerar, a Scottish gentleman, resident in London, the ceremony taking place at her old home near Boston. After a short honeymoon they will return to Europe, and early in December Miss Florence will take up her engagements again.

The news has reached me that another oratorio society has been formed, or rather that the old Queen's Hall Choral Society, conducted by Mr. Cowen, has been reconstructed under the direction of Mr. William Carter, and that they will give a series of concerts in the new hall during the coming season. "The Creation" is down for the first performance on Thursday, October 18.

The Carl Rosa Opera Company intend to give a revival of Goring Thomas' "Esmeralda" in Manchester the latter part of this week. It is some five years since this opera has been heard in England, the last performance being given in French at Covent Garden.

The National Tonic Solfa Conference will be held at Sheffield on the 4th, 5th and 6th of next month, with the president, Mr. J. Spencer Curwen, in the chair. On the second day papers will be read by Mrs. Emil Behnke on "The Voice," and Mr. Ralph Dunstan, of the Westminster Training College, on "Hints to Young Composers." The conference will conclude with a performance of Mr. H. Coward's oratorio "The King's Error," given last season at the Tonic Solfa Fête at the Crystal Palace, a large body of Tonic Solfa vocalists forming the chorus.

The rehearsals for the Birmingham Festival at the Queen's Hall have proceeded well this week. On Monday the Viennese conductor first took up Mendelssohn's "Hymn of Praise," and labored something like three-quarters of an hour over the opening symphony with the 130 instrumentalists, whom he seemed determined to bring fully under his baton, and impart to them a thorough knowledge of his reading of the work. Following this was Berlioz's "Te Deum," with tenor solo sung by Mr. Iver McKay. In the last movement of the "Te Deum" half a dozen extra military drums were used in accordance with the composer's directions. Mr. and Mrs. Henschel sang a monologue and duet from "Die Meistersinger," and Mrs. Henschel an aria from Händel's "Alessandro." Mr. Henschel now took the baton and conducted a performance of his "Stabat Mater," the principal artists taking part being Mrs. Henschel, Miss Hilda Wilson, Mr. Lloyd and Mr. Andrew Black. The choir for the festival is being trained entirely in Birmingham.

Yesterday Dr. Hubert Parry took the baton and conducted a rehearsal of his "King Saul," which was written specially for this festival. It was expected that the rehearsal would last something like four hours, but it was lengthened over an hour and a half by stoppages occasioned by mistakes in the band parts. Quite an audience gathered to hear the orchestral and solo parts of the work, and frequently the performance was interrupted by applause, and as far as can be judged it is a work of very high merit. The five soloists are Miss Anna Williams ("Michael"), Miss Marie Brema (the "Evil Spirit" tempting "Saul" to his destruction), Miss Hilda Wilson (the "Witch"), Mr. Edward Lloyd ("David") and Mr. Hen-

schel ("Saul"). Undoubtedly the most effective numbers are the chorus toward the close of the second act, "Saul has slain his thousands;" "Saul's" dream, "In the still watches of the night;" "David's" psalm, "Let us lift up our eyes," and "Michael's" glad outburst, "Arise and sing."

The third novelty of the festival, Goring Thomas' "The Swan and the Skylark," was rehearsed this morning, with some additional orchestral rehearsals this afternoon. Tomorrow Dr. Richter takes his forces to Birmingham, and on Friday, Saturday and Monday will rehearse the entire program again. Everything in Birmingham points to one of the best festivals that they have ever had.

Mr. Dawson will play at the first Symphony concert in place of M. Diemer, who will play at the second instead of the first, as was formerly arranged.

Herr Popper has been engaged for the Monday and Saturday Popular Concerts on the 17th and 19th of November.

I learn from the "Daily News" that the late Mme. Fursch-Madi owed her début at Covent Garden to the indisposition of another artiste, the late Mlle. Josephine de Reszké, sister of the famous brothers. On May 9, 1881, "Les Huguenots" was announced, with Mmes. de Reszké, Sembrich and Scalchi, and Messrs. Mierzwinsky, Cotogni and Eduard de Reszké in the chief parts. Mlle. de Reszké was suddenly ordered to the Continent, owing to indisposition, and Mme. Fursch-Madier, as she was then called, was asked to play "Valentine" at short notice.

She did so with great success, and at once joined the company as dramatic soprano. Her voice, although it extended to C in alt, was then almost of mezzo-soprano quality; it was rich and powerful and she was a good actress. Her name was afterward Italianized as "Fursch-Madi," and in 1882 she went with the Gye and Mapleson troupe to the United States. She sang in London down to 1888, when she opened Sir Augustus Harris' second operatic season (his first at Covent Garden) as "Lucrezia Borgia," and when also she appeared at the Philharmonic concerts. Afterward she settled in America as a vocalist and teacher.

I see by the dispatches that Madame Schumann, during her holiday, met with an accident while out driving. Her horses took fright and the carriage was overturned, Madame Schumann being thrown to the ground and much shaken. It was at first thought that her arm was broken, but she escaped with a severe sprain, and in spite of her advanced age (seventy-six) she is rapidly recovering.

Mr. Marc A. Blumenberg, the senior editor of THE MUSICAL COURIER, is now in London receiving the hearty congratulation of English musicians upon the unparalleled achievement of bringing out such a superb musical paper as the European edition is. They all recognize that it has been attained only by the gradual development of the well laid and carried out plans so apparent in everything that Mr. Blumenberg directs, and this leads all to await the next move of this Napoleon of musical journalists with pure anticipation.

FRANK V. ATWATER.

Hamburg.—At the Stadt Theatre, Hamburg, was celebrated the twentieth anniversary of Pollini's directorship. Then, as now, the opera was "Lohengrin," whose 250th performance in Hamburg is now recorded. Of these 209 were given under Pollini.

Vienna.—At the Vienna Opera House Miss Abendroth made her début as "Philine" in "Mignon." She did not succeed in interesting the public. The "Fremdenblatt" says "that Miss Abendroth may be proud not to have made a fiasco with a public which cherishes still the memory of an ideal Philine in the unapproachable Lehmann." Materna has again joined the opera company. On the occasion of her réentrée as "Selica" in the "Africaine" the public received her very cordially. Van Dyck has resigned his contract with the opera and designs to make Paris his future home.

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"Qui veut le plus, peut le moins!"

PARIS.

This appalling sentiment from the pen of a French critic, tracing the unfruitful efforts of a certain artist, came upon me this morning like a blow upon the heart. A paralyzing sentiment that when misunderstood—the death of hope, death of effort, death of progress! From a literal reading of the few cruel words there is nothing left but pity for all struggling humanity. Happily the spirit is not quite so damaging.

"Who wishes the most accomplishes the least." This fact is applicable only to the efforts of those who, following impulse, work against reason, who attempt to buy \$10 worth of success with \$5 worth of gift, and who spend their lives on the wrong road. The would-be pianist, for example, with thick, short, clumsy fingers, the singer with false ear, the lawyer without memory, the orator with stammering tongue, the composer whose knowledge of the laws of musical literature have been neglected; all the longing, all the determination, all the work in the world of such people results but in digging a hole in sand—hopeless as sight to the blind.

Even when possessed of strong instinct people must learn what they cannot do, and to a certain degree "give up" one of the severest trials to human character. People must have sense. The next best thing to success is not to fail.

The desire to achieve is not enough. The separate parts of a music box, separated, can never produce a tune. Many people are only partially endowed for fulfillment. More than one generation is necessary to produce the blossom of which one may be the root, another the branch and the third the full flower. Appreciation, culture, parentage of genius and the training of others are equally noble and satisfying departments for those to whom execution is denied.

People who early learn to recognize this in themselves, and proceed to educate without expectation, escape much disappointment, humiliation, perhaps a wrecked brain or early death, through forced mentality. Nature has limits, and reason must rule.

Then, too, the question of early education or proper mechanical preparation enters in.

No matter how people may strive against the fact, there are some educations which must be made familiar in early youth to be of any value in later application.

This is noticeably so in the peculiar and mysterious art of music. If the mechanical preparation has not become second nature before the time for its application to sentiment, all or a large part of the efforts of the musician go for naught. The whole after-life is hampered; and if ambition or impulse happen to be greater than the brain power, ruin of some sort must be the result.

This last sad phase is peculiarly applicable to Chabrier's case. His whole life has been uphill and against the grain.

A born musician, his study years were spent in clerical work in the Ministry, and when later the passion call became dominant the material was not there to feed the fire.

He added to his necessary daily duties the severe studies of music, thus "drawing for two houses from one cistern." On making music his life work later he found himself only partially equipped in comparison with others who had followed the routine.

Twice the strength had to be summoned to cope with lesser but better trained talents. Added to this was the depressing influence of regret and discouragement. The result of Chabrier's work was never what it should have been with his order of talent and his impassioned pursuit. Finally overtaxed nature succumbed to the extra demands on brain and nerve—an old young man was buried yesterday.

Chabrier's first public contribution was an opera bouffe in three acts, "l'Étoile," produced the year he left the Ministry, when thirty-two years of age. A passionate devotee of the Wagnerian school, in 1881 he was made chef du chant of the Lamoureux concerts. He was largely instrumental in the success of the presentation of the first



EMANUEL CHABRIER.

and second acts of "Tristan et Iseult," then given for the first time in Paris.

His most popular composition was the peculiar rhapsody "España," so well known the world over.

"Gwendoline" was his one operatic effort. How he worked for it and how he loved it! The gratifying success of its appearance in the Paris Opéra did not take place till seven years after its creation and its rather difficult wanderings through Germany and Belgium. But the ghosts of overwork had already cast their shadows over the intelligence of the poor musician. The rays of a tardy pleasure failed to penetrate the early twilight of his life, and night fast settled in.

Of his other works the most important are "Le Roi malgré lui," interrupted in the midst of a successful representation by the fire at the old Opéra Comique; "l'Education Mutuel," "La Sulamite," &c. Of his unfinished works are "Les Muscadins," after a book by M. Jules Claretie, director of the Comédie Française, an operetta in collaboration with M. Paul Verlaine; "Le Sabbat," an opera comique upon a book of Armand Silvestre and Briseis, after a poem of Catulle Mendès, the sketch of which is complete, one act only of which is finished. There are besides many lighter works, all well meriting the desire of the public to be finished and properly presented.

Aside from his worth as a musician of the best school, Chabrier had a call on the affection of musicians that was not wholly artistic, and the immense throng that filled the

Church of Notre Dame de Lorette at the time of his funeral were sincere mourners.

The service was pathetically simple. "De Profundis" was chanted behind the great wall of black cloth that surrounds the altar in Paris during funerals. The voices of boys, with occasional solos of most dolorous character, were accompanied by a single wind instrument and the small organ. The office was short but impressive, eight priests in mourning vestments, each bearing great candles, stood around the bier, which is here a sort of case, marble-covered and draped in cloth, in which the coffin is placed during the mass. Little boys swung incense and held up the priests' robes. There were loads of beautiful garlands of flowers. The street was blockaded by people as the cortège left the church.

The only person in the church who seemed untroubled, and as if he were there to conquer Death himself should he venture near, was the great big "suisse" or sexton. He, in deepest black, with cocked hat, knee breeches, buckled shoes and long sceptre draped in crêpe, periodically accented impressive Passages, by the sullen thud of his great staff upon the stone flagging. Saint-Saëns was among the foremost who paid tribute to the dead composer. So was M. Chas. Lamoureux who followed the cortège to the cemetery of Mont parnasse where the poet M. Armand Sylvestre made a touching address. Mme. Roger-Miclos was among a group of musicians, of whom were Mlle. Thérèse Durozier, M. Georges Pfeiffer, M. Paul Wachs, MM. Gailard, MacMaster Rety, Lefebvre, Carvalho, Manson, Marty and Diemer. Many were prevented from attendance by absence in the country, September being the time of the musicians' congé.

MISTAKES AMERICANS MAKE IN COMING TO PARIS.

This is not for people who come here for pleasure. Mistakes are part of their fun. It is for the less thoughtful class of musicians who are occupied through the year and wish to profit by their vacation visit to Paris, but do not think enough about it.

In the first place, don't jump at Paris the first moment it comes into your head. If you value your money, your time, the instruction you expect to get, your feelings, and the feelings of those with whom you come in contact, don't jump at Paris. Plan, plan, plan! Think and plan and arrange.

I know there are people who do not believe in planning. They let "things come along, you know." They go haphazard and boast that they "get along somehow." They hate the routine of system and love surprises. The facts in the case prove to any observant person that such people never do anything, and are more bother than they are worth to other people. It does very well for "no account" persons, or for the rich and idle. It is no way for people to do who have their money to make, and talents to cultivate.

If you let "things come as they will," like as not one-third of your vacation is gone before you think of Paris, and by the time you reach here everybody is gone, and then where are you going to get lessons, or advice in regard to them? There are, many times, but two or three teachers here in August and September. In July the best begin to go. Why not have everything ready, so as to leave the moment your engagement is finished? You will at least have the satisfaction of feeling that you did your best. A very wise student would, if possible, have arrangements already made with some teacher, so that no time would be lost in searching for one. For one who could do so, and who could not be satisfied any other way, it would pay to come here one summer just to investigate and decide for the following season. Choosing hurriedly and unwisely, you are liable to do your talent lasting injury and waste a season and its money.

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One thing is certain: if you want a French début do not take of a foreigner. Take of pure thoroughbred French! A French début is impossible without French diction (this does not mean conversation, it means the pronunciation of words in song—a wholly different matter). No foreigner can give French diction. Let no one persuade you to the contrary. Other teachers may be perfection for other things. The question is, do you want a French début?

The question of the value of French prestige over any other is too well settled to require discussion here. If you value it, look to your diction, of all things.

Jumping in here at the last moment, you are apt to stumble upon a Pole, Norwegian or Egyptian, and where is your profit after the season?

The same with regard to the other departments. Be as sure you are right as people can be in this world of judgment-conflict, and then go ahead.

Be frank and honest with your teacher. Talk it all out with him. Student never had better friend than a French artist. Above all do not pretend you are here for several years when you know you must go back in September. Do not, either, take three lessons of a celebrated teacher and go back proclaiming yourself his pupil. You damage every cause by this course.

Do not attempt to take of more than one teacher at a time. There is a certain art etiquette here about that, which ends interest in the student who breaks through it. Many make the mistake through ignorance, but suffer the consequences just the same.

Do not engage an 8, 10, 12 franc a day place to stay when you can be perfectly safe and comfortable and well located for 6 and 7. The way students flock around l'Arc de Triomphe, simply because there are a lot of English and American boarding houses there! And the prices they pay!

Trying to "do the town" while here on a study trip is a common mistake with American students. Better let your historical conventionalities go. Seven times in ten you don't care two cents for them anyway, except to say you have seen them. It takes a great deal of money to sight, see in Paris, and a great deal of strength. If you go outside of your lessons, keep inside of your object.

Keep your gold and your silver pieces in separate compartments of your portemonnaie. This may seem a trivial thing, but you ought to have seen what I have and know what I do of loss in this way in order to appreciate the counsel. Study the money when you first come, or go down to Mr. E. H. Low and have him teach it to you before you start. What is the use of wasting money this way?

Do not make such a row about the little "pourboires" that are expected everywhere in Paris. Expect to give little surprises to all regular servants, and to everyone on whom you call to render you a service of any kind. A coachman always gets a few sous over the regular fare. Do not grudge it, but give it willingly. So little satisfies them and makes them such faithful, willing servitors. Withheld, you have enemies for life. The poor creatures get so very little pay. If you think for a moment that they get centimes where you get francs you will feel a pleasure in it. I notice that the most lavish Americans (in spending on themselves) make the greatest fuss about giving a poor fellow creature who serves them a couple of sous.

It is not the money that they exact; it is their habit; they expect the sous, the good will and the smile that belongs to it.

Many Americans feel obliged to go to café concerts in Paris. It is a great mistake and by no means worth the 6 frs., especially with the opera open all summer. If one found there the ideal "Frenchness," a delicious risquéness, &c., it would be different. Nothing of the sort; they are the most tedious roundabouts of banalities by the poorest and commonest artists, horrid music, no dancing,

a few common vulgarities of expression; nothing to pay a musician for time or money.

Do not try to be "fresh." Leave slang on the boat, for heaven's sake! Do not think because it is Paris it is the place to try to do something outrageous. No people are better behaved than Parisians, to all appearance. You cannot do better than copy their manners, too, if you need any. Do as they all do, for a while, anyway. Remember that when rivers unite with other rivers they never run straight into them at right angles; they always turn a bit first in the direction of the stream entered. This "merging quality" is useful in manners as in voices.

Do not on coming here think to accomplish in six weeks what ordinarily requires six months of steady work. You think, "Oh, yes, I can if I work h-a-r-d!"

But this is as if you should think by keeping a stove red hot and the water boiling at full gallop to boil vegetables in half the time required to make them tender. You may pile in coal as you will, you may poke and turn the obstinate edibles a hundred times with your impatient fork—you cannot cook them through without the element of time! It is the same way—(oh! pardon, gentle Art)—it is the same way with art. It is yet more so the way with music. The element of time must enter in. You must wait as well as work.

When Mr. Harrison Millard and his daughter left Paris for London Mr. Richault, the editor of music, who was charmed to meet an American composer whose name had long been familiar, presented to Miss Marie as souvenir of her visit a charming collection of songs. Among them was a volume of "Chansons et Réveries," by Baron F. de la Tombelle, in most effective binding, the name of the distinguished composer on a white scroll being caught in the branches of trees, the homes of song birds, a landscape in delicate blue for background. Richault is hors de ligne in the matter of title pages. He makes of them real works of art.

Lamartine, Hugo, Daudet, Th. Gautier, Bouteilleau, Lehus, Belleau, De la Boetie (of 1530) have furnished the sentiments for the songs inclosed. Two choruses and two recitations with music are also included in the charming collection. Among the other songs were: "Le Livre de la Vie," "Croyez Moi," "Les Papillons," "Hier au Soir," &c.; "Idylle Matinale," "Le Soir" and "Chanson d'Avril," by Aloys Clausmann; "Soleil," "Valse d'Automne," "Les Blondes" and "l'Angelus," by Ratz; "Réve Mignonne," "La Trêve" and "Venus Victrix," by Renaud; "Je crois en vous," by Berlioz; "En Avril," "Les plus belles fleurs" and "Aubade à Margot," by Isidore de Lara, and lovely duos by Gouvy.

I have so many demands for attractive ballads, perhaps the above list may be useful to many. At Editeur Gru's, among the new compositions, may be found: "Berceuse," by Augusta Holmès, song and piano; an "Ave Maria," by Adrian Dahl, of Stockholm; "Le Pas de Farfadets," by Lagarde; "Elsa," by Guiraud; "Noël," "Chanson Populaire" and "La Valse des Libellules," by Guy d'Hartelot, an Englishwoman; "Finand," by Marietti; a cantate to Saint Catharine d'Alexandre, by Bourgault-Ducoudrey; "Capucin et Capucine," by Audran, words by Clovis Huges; "Au Porte Drapeau," by Andre Haakman, a Belgian; "Danse Nouvelle" and "Saltarelle," by Jules Cohen, chef de chœurs of the Opéra (for piano); "Callistrate," galop, by Haakman; "Sous son balcon," by Laporte, second chef de concert of Colonne; "Pervenche Caprice," "Promenade Militaire," "Les Etudiantes," "Ninon," "Fin de Réve," by Elsen; "Air de Ballet," by Hirschman, whose work, "Aschavarus," won the prix Rossini, and was given at the Conservatoire concert a year ago, and many other useful and beautiful works.

The concierge of the directors' bureau at the Opéra Comique has been in that position for thirty-seven years. He was badly burned and hurt the time of the fire, and simply closes his eyes when he tells of the horrors of that terrible time.

You remember reading of the bruised and battered condition in which the man who attempted to capture Emile Henry was put by the desperate assassin. The "Figaro," reviewing his case the other day, drew a pathetic picture of the brave man's poverty in consequence. The first person to respond with a big check, asking that it be not mentioned, was Saint-Saëns.

Strange to say Widor, Chabrier, Saint-Saëns, Lalo, Vincent d'Indy and Godard, all musicians of marked careers, never had the Prix de Rome.

"Samson et Dalila," after being played at Weimar, remained fifteen years before being played in a French theatre. Then it was at Rouen, not Paris.

It has been said that the original manuscript of "Don Juan" was at the Bibliothèque Nationale of Paris. It is in possession of Madame Pauline Viardot, who bought it for 3,000 frs.

M. Georges MacMaster has just been appointed Maître de Chapelle of the Church of St. Ambroise in Paris, with just five times the salary which he was receiving at Argenteuil.

A raise of salary and an ambitious position like that, without the Sabbath Day's journey to the Argenteuil district, makes a happy autumn for the little family MacMaster, which consists of a lovely blonde wife—an excellent singer; her mother, and the dearest little French boy in Paris. The latter is two years old, has golden hair, blue eyes, the most engaging and intelligent expression and has just gone into pantaloons—"un grand garçon."

The parish of St. Ambroise numbers some 90,000, and has a very fine organ.

M. MacMaster has just composed and dedicated a toccata for grand organ to Mr. Wm. C. Carl, of New York. His other recent compositions are "Epithalame Communion" and "Marche Nuptiale" for grande organ also.

But Melba is not engaged for the Opéra Comique at Paris. At least—

Sibyl Sanderson does not mean to sing after her marriage. All joys have their sorrows for somebody.

Zelie de Lussan says that the best time to memorize the words of an opera is at night, just before retiring.

Calvé and Madame Laborde are both patrons of the Institution for the Blind, near Les Invalides, Paris. We are to have both Calvé and "The Flying Dutchman" in Paris this season.

"Le Pilote," an opera in three acts by M. J. Urich, closed the triumphant musical season at Aix-les-Bains. Orchestra, choruses and interpretation were irreproachable. The audience was réchéréché. Aix-les-Bains is really a summer Paris.

Among the French nobility at Bayreuth this week were Comtesse de Béarn, Comtesse de Cessole, Baronnes de Nioac, De Saint-Didier, Comte de Camondo; also Albert Kahn, M. Erlanger, M. Ephrussi, Ch. Garnier, M. Ernst; Eugène d'Harcourt, proprietor of the Salle Harcourt, rue Rochechoart; Doctor Combe, Charles Delagrave, &c.

M. Vieuxtemps, a civil engineer, son of the celebrated Belgian violinist, was married in Paris this week to Mlle. Julia Henry de La Blanchetais.

The operatic event of the week was the production of "Manon" at the Opéra Comique with Mme. Bréjeau-Gravière as "Manon." The artiste is wife of the musical director at Bordeaux.

How can she live in Paris, he in Bordeaux? you ask. Well, many married people live farther apart than that who are not separated by artistic careers—nay, who are living in the same house. Besides, madame is the third wife of monsieur. She knows how to dress, any way. Her toilettes in "Manon" were réves, all after copies of the times in which Pompadour effects, delicious colors and materials, and the names Cours la Reine, Louis XV., &c., were mingled in bewildering confusion. Mme. Saprestre and Isnardon were the other artists. Mlle. Berthelly made a successful début in "Mireille."

Among the names of artists to sing at the Grand Opéra at Marseilles this season are MM. Escalais, Scaramberg,

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The house opens October 8. Among the operas to be given are "Les Huguenots," "Mignon," "Copélia," "La Navarraise," "L'Attaque de Moulin," "Gyptis" and "Othello."

Yvette Guilbert does not return to Paris till October.

At Rouen will be given the following ambitious program by M. H. d'Albert:

"Calendal," opera by Marcéhal; "Othello," "Falstaff," "Jocunde," by Ponchielli; "Hermann et Dorothea," by De Rey; "Les Paillasses," by Leoncavallo; "Juanita," by Suppé; "Struensee," Meyerbeer; "Marie Stuart," (Schiller version), by Goujon; "Boieldieu," by Brieux; "Trop Heureux," by Charles Simon.

More about this M. d'Albert later on. He deserves the unstinted appreciation of all progressive musicians.

M. Giloso, a violinist of talent, has been decorated Officier de l'Instruction Publique.

"Romeo and Juliette," "La Valkyrie," "Thais," with Paul Vidal's delicious ballet "La Maladetta," are at the Opéra this week. MM. Bertrand and Gailhard, the able director and sub-director of the Opéra, received this week the cross of the Order of St. Stanislas; MM. Paul Vidal and Edouard Maugin, chefs de chant, the same decoration—testimonials of Russian appreciation for French executive art.

A parody, "Falstaff," is having a success here. It was written by Jean Duroc and Jean Buffières.

Edmond Missa's "Dinah" will be heard this season with new distribution of parts. "Mignonnette" is the name of a new piece in three acts by Street for music and Georges Duval for words. "Damayanti," music by Lucien Fontagne, is likewise a hopeful novelty. "Les Noces Maugrabines" is another.

THE MUSICAL COURIER has already mentioned the so-called Society of Musical Composers of Paris. This body demands for competition in the year 1894:

A quartet for two violins, alto and violoncello. Prize 400 frs. (The society.)

A symphonic composition developed for piano and orchestra; 500 frs. (Pleyel-Wolff.)

A piece for one voice with piano accompaniment; 200 frs. (Ernest Lamy.)

Manuscripts all in before December 31.

An imposing ceremony was the mass given in La Madeleine for the repose of the soul of the late Comte de Paris.

It did not disturb the sentiment of the performance in the least the fact that the Madeleine is built on the site of the public ditch into which the bodies of Louis XVI. and Marie Antoinette were thrown, with quicklime for their winding sheet.

The funeral decoration was the most sumptuous the church has ever known. "The Administration of Funeral Pomp" was three days swathing the walls, pillars, chapels, aisles and floors in black and silver and ermine bands. A catafalque as large as a seaside casino was erected in the centre, all velvet, silver braiding, fringe and fleur de lis. The edifice was an inky firmament, illuminated by points of light.

The whole was drenched in a fine rain of grief-stricken music, like a mist of harmonized tears.

An excellent orchestra supplemented the two organs; the choir of the church and singers of the Opéra added their dramatic cadences to the strains of woe. M. Th. Dubois came in from his summer home at Rosnay to preside at the grand organ. The gallery was completely hidden in ermine cloth. M. Eugène Manson, who has seen many an interesting French event in his day, having been for fifty years chapel organist of la Madeleine, was at his post, and M. Gabriel Fauré was director of the choir and orchestra.

Cardinal Richard, the archbishop of Paris, was represented by his Vicar General, M. l'Abbé Caron. The mass was said by M. l'Abbé Herzog, the curé of la Madeleine.

The following pieces were sung during the mass:

"Jadex," from "Mors et Vita".....Gounod
Orchestra.

"Kyrie".....Beethoven
Choir and Orchestra.

"Dies Irae".....
Soli by MM. Auguez and Clement.
Choir and Instruments.

(M. Clement's sympathetic tenor voice has been made familiar to Parisians in "Mignon.")
Offertoire andante de la Symphonie in A minor.....Beethoven
Orchestra.

"Sanctus".....Dubois
Choir and Orchestra.

"Piè Jesu".....Niedermeyer
Sung by Auguez.

"Agnus Dei".....Faure
Soli by Clement.
Choir and Orchestra.

"Ego sum Resurrectio et Vita".....Gounod
Mme. Auguez.

"Le Libera," in plain chant with organ.....
Soli by the two singers.

"In Paradisum deducant te Angeli".....Gabriel Fauré
Choir and Orchestra.

"Sortie," "Marche Funèbre".....Dubois
Grand Organ.

M. Dubois never played so eloquently. It seemed as if he (who is a thorough churchman) was spiritually imbued with the spirit of the service, and his improvisations during the slow withdrawal of the royal party and its queue of the curious, more or less impressed, was most exquisite melody.

Over 200 titled nobility were in the church, although "society" is for the most part still absent from the city.

M. Alex. Guilman has been absent from home assisting at the inauguration of a grand Cavaille-Coll organ at the Church of Notre Dame des Victoires at Trouville-sur-Mer. All the charming resources of the instrument were exposed by the celebrated organist and the large audience was completely charmed.

The pupils and teachers of the Institution for the Blind, at Paris, have subscribed 150 frs. toward the erection of a monument to César Franck at Liège.

Who is Miss Adams, the young American who is to make her début at the Opéra in "Romeo et Juliette" in October? See later in THE MUSICAL COURIER.

A competition for the places of alto, violin and violoncello vacant in the Lamoureux concert company, open for October 1, caused quite a flutter among local strings. It is more than money worth to play for Charles Lamoureux.

The next excitement at the Opéra, after the overture of "Othello," will be the thousandth representation of "Faust." In the grand apothéose which terminates the performance "Margarite" is to appear in a golden cloud, also a statue of Gounod; figures representing his principal characters, and a choir consisting of all the artists of the Opéra, will sing a grand hymn of glorification, of which M. Jules Barbier is to write the words, and M. Ambroise Thomas the music.

The rôles for "Othello" are all securely "doubled" to avoid interruption in the masterpiece.

MM. Saléza, Maurel, Vaguet, Gresse, Laurent, Doncillier Euzet, Mmes. Rose Caron and Heglon will create respectively the parts of "Othello," "Iago," "Cassio," "Ludovico," "Rodrigue," "Montano," a herald; "Desdemona" and "Emilia."

Studies for Augusta Holmès' "Montagne Noir" commence at once. The action of the play is located at Montenegro.

M. de Boisjoslin, of whom mention has been made in THE MUSICAL COURIER in connection with the recent savant studies in plain chant, has been named chef de chant at the Opéra Comique.

M. Massenet has been some time in the city superintending the "Manon" production, but has left to finish his vacation, happy as a lark over the successful début. How these people agonize to keep the reputation they get!

Musicians all sympathize with M. Gabriel Piémé, organist of St. Clotilde and popular composer, in the death of

his father, who was professeur de chant at the Conservatoire in Metz.

M. Guy Ropartz has been nominated director of the Conservatoire at Nancy. M. Ropartz is but thirty years of age, the youngest French director of Conservatoire. He studied with César Franck and with Massenet, and besides many smaller works, is composer of successful operas.

How the French open their eyes at the idea of the announcement of "for sale" of a Dresden Conservatoire—just as one might sell off a saloon or dance hall that did not "pay." They cannot comprehend the situation. No wonder!

Miss Florence Gage, the well-known soprano, of Memphis, Tenn., and Chicago, is studying with Boisjoslin. Miss Beatrice Roberts, of New York, is with the same distinguished professor. Miss Rose Stelle, of New York, is with Mme. Laborde and adores her.

The concerts of the Salle d'Harcourt recommence on November 11 with important fragments of "Tannhäuser."

FANNIE EDGAR THOMAS.

Bells.

BELL making is one of the great industries in this country, yet how seldom we hear of it! Foreign countries recognize that our bells are superior in tone to any other make, and even the Japanese are sending orders to this country for bells. The Japanese have long been regarded as famous bell-makers, but they do not hesitate to apply to American manufacturers when they find it to their advantage to do so. There is grim humor in the fact that the fire alarm bells to be used in Tokio have been ordered of a manufacturing firm in Jersey City.

The largest bell in America is in the cathedral of Montreal, and it weighs 28,000 pounds. The bell in the public building at Philadelphia is to weigh between 20,000 and 25,000 pounds. There is a bell at Erfurt, Germany, cast in 1479, and one in Notre Dame, Paris, cast in 1680, each weighing 30,000 pounds. The great Chinese bell at Pekin weighs 120,000 pounds, is 14 feet high and 12 feet in diameter. By the way, the Chinese used to make their bells nearly square in shape. The largest bell is, of course, that in the Kremlin at Moscow. It is over 19 feet in height and measures nearly 23 feet across the mouth; its thickness at the point where the clapper would strike is 23 inches; the cost of manufacturing this noble work of human art was about \$300,000.—Chicago "Record."

Leipzig.—The London Military Band, with the Scotch Pipers, gave several concerts at the Crystal Palace, Leipzig, with much success.

Belle Cole Concert Company.—The Belle Cole Concert Company, now touring in the English provinces, is meeting with great success everywhere.

A Torchlight Procession.—Mascagni was honored at Leghorn with a torchlight procession on the occasion of the one hundredth performance of "Cavalleria Rusticana."

Pagliacci.—It is said that Catulle Mendès and Paul Ferrier intend to take out an injunction against the coming production of "Pagliacci" at Brussels, claiming that the text has been pirated from "La Femme de Tabarin" and from "Tabarin."

Bravo, Dresden!—The Court Theatre of Dresden, whose interdiction of encores has proved a loss of prestige to the works produced, as well as of enthusiasm on the part of the audience, has frankly acknowledged its mistake and has withdrawn its objections to the applause and encores after the ending of the acts.

"Iphigenia in Aulis."—Glück's opera "Iphigenia in Aulis" was to be given recently in Vienna, with new scenic and stage effects, after an interval of many years. The principal rôles are intrusted to the prime donne: Ehrenstein ("Iphigenia") von Januschofsky ("Clytemnestra"), Winkelman ("Achilles"), Reichmann ("Agamemnon") and Grengg ("Kalchas").

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New Haven Palladium: Innes' Band drew nearly 10,000 people to Savin Rock yesterday in spite of rain.
New Haven Leader: Innes' Band gave the best concert of the kind ever heard here.
Bridgeport Daily Farmer: Fully 15,000 people visited the Innes' Band production of "War and Peace." The scene beggars description. Innes out-Gilmore's Gilmore.
Saratoga Times: The mantle of Gilmore has fallen on Innes.
Baltimore American: An overwhelming ovation greeted Innes at Ford's.
Baltimore Herald: Everybody charmed and delighted.
Lawrence News: "War and Peace" was the greatest affair in the history of the park.
Albany Argus: Fully 6,000 people paid for the afternoon concert alone.
Saratoga Truth: The most admirable band concert Scrantom ever heard. In "War and Peace" the audience rose to its feet in enthusiasm, and the performance is the uppermost topic in Saratoga to-day.
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Emmanuel Chabrier.

PARIS, September 22, 1894.

EMMANUEL CHABRIER, who was buried on Monday last in the cemetery of Montmartre, was one of that large band of luckless geniuses whose miseries and misfortunes cannot but excite the pity even of the most indifferent. Chabrier had the misfortune to be born a composer—a misfortune doubly great in that he was born a composer in France; since the latter lot means the acme of suffering to a sensitive soul. The intrigue, the petty meanness and the everlasting worry that surround the daily life of a composer striving for recognition in Paris is something that can well dismay even the sturdiest spirit; but add to this the contrariety of fate, and what wonder that at the early age of fifty-two Chabrier sank under it.

When the project of mounting "Gwendoline" at the Grand Opéra was assured I remember standing one afternoon behind the scenes speaking with the composer about the work, when all at once I saw the director of the orchestra arrive and Chabrier's face became livid. He seemed beside himself with rage, and going up he shook his fist in the director's face and roared excitedly: "Mind, mind, no cutting, no meddling with my work; I shall not stand it! Give it as I wrote it or don't give it. Do you hear?" The director made no reply. He shrugged his shoulders and walked on, and for the first time I realized that the stories told of Chabrier's mental unsteadiness were only too true. His work was done, and the genius that might have enriched the world crushed under the weight of adversity. If Chabrier had but had the fine cunning of Gounod—for, mind you, Gounod, in spite of his angelic smile, his bonhomie and his religion, was one of the wildest intriguers (he could never have had success in Paris were he not so)—he could have done greater work. But Chabrier was simple, a man of large ideas, and incapable of self management. He blurted out what he thought, spoke as he thought, never knew how to disarm the shafts of his enemies with a smile or a sneer, and made enemies galore.

Chabrier was an enthusiastic Wagnerian at a time when it was almost treason to mention the Bayreuth master's name. How many know that it was principally to his endeavors and unselfish sacrifice that Paris now owes her Wagner cult? As chef de chant of the *Lamoureux* concerts the burden fell on him. He worked in the cause unweariedly. Spoke out bold and strong for the great German master, and finally won over forces the most antagonistic to the wildest enthusiasm.

Chabrier was born at Ambert in 1842, and was, like many other musicians, designed by his father for the career of a lawyer; but on coming to Paris he commenced the study of music and soon renounced the former career for the latter. In 1877 his "L'Etoile," an operette, was given at Bouffes-Parisiens, and "Gwendoline," at Brussels, in 1886. "Gwendoline" was given but once, when the director of the theatre was forced to close on account of bankruptcy, and Chabrier had to wait seven years for the production of this opera at Paris—December, 1893. Meanwhile "Le Roi malgré lui" was given in 1887 at the Opéra Comique, and eight days after the tragedy occurred that cost so many their lives—the Opéra Comique was burned.

Altogether Chabrier had his full share of misfortune.

At the Concerts *Lamoureux* his "España," "Prelude et Marche Française," "Suite Pastorale," "Joyeuse Marche" were first given, and the first especially was received with the greatest acclamation. It was principally owing to the recognition afforded him by *Lamoureux* that Chabrier's merits as a composer became known to the Parisian public; but having come in contact with him through his post of chef de chant *Lamoureux* soon recognized the sort of man Chabrier was, and became an enthusiastic admirer of his genius.

Chabrier's models were formed on those of Wagner, and his music is full of virility, charm and originality. His "España," the work that has given him most fame, will, I think, be the one soonest forgotten. There is something of the commonplace in its brilliance; but some years hence the present generation will look back and wonder that the composer of "Gwendoline" was not more honored in his lifetime; for in the Temple of Fame Immanuel Chabrier's niche is assured, and on the roll of great names belonging to France his will stand among the foremost.

There is a tremendous hubbub going on just now in the editorial sanctums of some of the Parisian journals over the resolution come to by two of the principal theatre directors here, to limit, if not altogether exclude, the press from having the usual free seats. In this respect Paris compares unfavorably with all other cities, and although the foreign press—by going to a little trouble—can always get the seats by courtesy due them, yet for my part on every occasion I prefer to pay my way and be independent, saving myself thereby no little amount of letter writing. At the same time when I find for two visits paid to the opera in the week an item like \$10 down on my list of expenses, the item looks formidable enough. However, I suffer in good company. The expense of the opera once caused Chopin to write that "I paid 25 francs just for my place" wailingly to Poland; so, after all, even geniuses

and the ordinary man have something in common, and when I see my dollars disappear into the maw of the voracious theatrical manager I console myself with the thought that Chopin endured the same indignity, and I feel mollified. Still, what absolute folly for theatrical managers not to show every possible courtesy to the press.

Next week Mlle. Nikita makes her début at the Opéra Comique, and there is the utmost expectation filling the heart of Director Carvalho. At the general rehearsal the young American created a big sensation, and the other singers fairly lost their heads over the fresh, beautiful voice and the astonishing dramatic talent of the charming cantatrice. As for Ambroise Thomas, he is in ecstasies, and while on his vacation the number of telegrams and letters written by Madame Thomas that came to "Notre tres chère Mignon," as they call her, was really flattering.

At the Opéra the preparations for "Otello" are going on merrily, and in a short while one of the most interesting events of the season, Augusta Holmès's opera "La Montagne Noire," of which she has also written the libretto, will be given. Although I share the very general belief that women in the realm of music make but a poor show, yet I must allow that Augusta Holmès has undoubted talents, and of the very highest order. "La Montagne Noire" will prove, perhaps, her genius or her want of it. In many ways she is a woman of most extraordinary parts, and her energy and pluck are something marvelous. She is really an Irish woman, but I believe she chooses to call herself French, and the French certainly claim her and are proud of her.

Her father was an Irish officer, who came to reside in France, and when quite young Augusta Holmès, after the true fashion of erratic genius, defied the tenets of society and went to live with Catulle Mendès, the well-known novelist, in this case reversing the example of George Sand and Chopin and following that of Daniel Stern (Cosima Wagner rather) and Franz Liszt. The result, as in all cases, was disastrous. Catulle Mendès soon tired of his love, but not before he left her with several children to support. Living in the outskirts of Paris, Augusta Holmès works like a slave, giving lessons and composing, to support these children, and in spite of assiduous labor often finds it hard to do this. Her path up Parnassus is indeed hard, and her successes are all won in the very teeth of misfortune and hardship.

Owing to illness Godard's new opera, which was to have been shortly given at the Opéra Comique, but which is not yet quite finished, has had to be postponed, and will probably now have to wait till the spring for a representation.

Massenet is busy on a work for the theatre written for men's voices, and Saint-Saëns, whom I saw the other day, also tells me he has work in hand. So next year will probably see many new creations appear on the musical horizon of French art.

ALEXANDER McARTHUR.

S. B. Mills.—Mr. S. B. Mills, the veteran pianist, composer and teacher, has returned from Europe, having conquered his old enemy, rheumatism, and will resume his headquarters at Steinway Hall.

Lohengrin in Italy.—The Dal Verme Theatre at Milan was opened for the season with Wagner's "Lohengrin" on September 15. The principal parts were in the hands of Donne Carrera and Franchini; Signori Borgatti, Tronti, Magini-Coletti; musical director, Maestro Vanzo.

Zippora Monteith.

THE following are a few of the many favorable press criticisms received by Mme. Zippora Monteith on her appearance at the Worcester (Mass.) Music Festival:

Mme. Monteith, who had the soprano music, gained acceptance at once, for she is a new comer to Worcester, as an accomplished and sterling artiste. Her voice is full, penetrating, and it can take an



extreme high note without a scream and hold it without effort or waver. Her reading showed good understanding and her artistic sense was made evident in the discretion with which she apportioned her means to her occasions and refrained from personal exhibition at the sacrifice of proportion and faithfulness to her music, and she maintained herself exactly in some awkward, unaccompanied passages.—Worcester Evening "Gazette."

Mme. Monteith made one of the successes of the concert by her singing of the scena from Verdi's "Aida." She declaimed it well, and her singing was tuneful and her phrasing excellent. The music was adapted to her voice and style.—Boston "Herald."

The heartiest applause of the evening went to Mme. Monteith and Mrs. Wyman for the duet, "Recardare Jesu Pie," which was excellently done. She left a favorable impression by her singing in the closing movement.—Boston "Globe."

Bremen.—Margot Kaftal, a Pole and a pupil of Lucca, made her début in Bremen as the "Page" in "The Huguenots," as "Papageno" in the "Magic Flute" and as "Marie" in "Czar and Carpenter," meeting with pronounced success.

Triest.—The management of the Comunale Theatre, Triest, announces for the carnival season the following operas: "Flying Dutchman," "Manon Lescaut," "Damnation of Faust," "Eros," by Massa, words by Bellincioni; "Merry Wives of Windsor," "Lohengrin," "Cavalleria Rusticana," "Amico Fritz." The first five named operas are novelties at Triest. Bellincioni will be the principal star of the season.

Mme. Luisa Cappiani.—We learn from private correspondence that Mme. Luisa Cappiani is regaining her health rapidly. It will give pleasure to her many friends and admirers here to hear that the balmy climate of her native Italy has so far strengthened her that she thinks of returning to New York as soon as such a step seems advisable. She is ever mindful of her friends in New York and really longs to be with them again. Miss Alice Garigue, her successor and representative, will continue to teach Mme. Cappiani's pupils at 128 West Thirty-ninth street, and applicants will find her studio open now.

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BOSTON, Mass., October 7, 1894.

SO Catulle Mendès and Paul Ferrier, the authors, respectively, of "La Femme de Tabarin" and "Tabarin," protested formally against the first production of "I Pagliacci," in Brussels, alleging that Leoncavallo stole his plot from them.

"Tabarin," a comedy in two acts and in verse by Ferrier, was first played at the Comédie Française, June 15, 1874, and it was played thirty-six times before 1875. Coquelin was the hero, and Mme. Lloyd was "Francesquine."

"La Femme de Tabarin," a tragi-parade in one act, in prose, by Mendès, was first produced at the Théâtre Libre November 12, 1887. It was played afterward at the Théâtre du Parc (Brussels), and the Théâtre Montparnasse, Paris. It is my impression that it was revived in Paris this year. Chabrier wrote for it the incidental music. Antoine, I believe, was the "Tabarin."

I believe that about a year ago I told the story of the piece by Mendès in THE MUSICAL COURIER, but in view of the recent action of this most corrupt writer with a golden style, the story is worth the retelling. Do you remember what George Moore said of this Portuguese Jew, this graceful adorning of graceless themes? "He takes you by the arm, by the hand, he leans toward you, his words are caresses, his fervor is delightful, and listening to him is sweet as drinking a fair perfumed white wine." This is the George Moore of Paris days and studio loafing, not the grim watcher of the struggle of Esther Waters. But to the story.

"Tabarin" is a strolling player, a poor jester, a mountebank, and one day he leaves his wife "Francesquine" ironing her petticoats in his booth. A strapping musketeer comes along and makes hot love to her. She listens greedily. Just as she makes an appointment with him "Tabarin" enters, drunk, jealous, amorous. The stroller adores his wife, and now he falls at her feet and he entreats her, and he threatens. But it's time for the show. There is a crowd. "Tabarin" mounts the platform and tells of his jealousy. He calls his wife. No answer. He throws open the curtains behind him, and there is "Francesquine" in the embrace of the musketeer. "Tabarin" snatches up a sword and thrusts it between the breasts of the wanton. With eyes a-starting from their sockets, with hoarse cries he rushes toward the audience, which marvels at his playing. "Francesquine," all bloody, drags herself along the boards. She chokes and gasps. Mad with despair, "Tabarin" gives her the sword and begs her to kill him. She seizes it, hiccoughs, raises herself for a moment, has strength to groan "Canaille!" and dies before she strikes.

The sight of this tragi-parade led Jules Lemaitre to write, "All this is swift, picturesque, brutal. The end is a horrible and bloody pantomime. The pleasant literary exercise winds up in a scene of the abattoir or the Roman circus. The mind is entertained, the nerves are rudely shocked. Is there pleasure or pain? It is hard to define the impression as a whole."

And what is a "parade?" some one may ask. In this old sense of the French word, it is a burlesque, a buffoonish scene, which is performed gratis in front of a booth at a fair, to excite attention, and to give the people a taste of the show which comes later and for which an entrance fee is asked. It is a survival of scenes at the Moralities or Mysteries of ancient days.

As for Tabarin, the name was assumed by a famous French jester, charlatan, jack pudding, about the beginning of the seventeenth century. Gross and scatological jokes and quips, attributed to him, were published, and they have often been reprinted. I assure you they are dreary reading. His end was tragic, so they say; for, rich, he left the streets and the bridges of Paris to live on a country estate, where he set himself up as a Seigneur. His neighbors brooked this ill, and one pleasant day when they were a-hunting they killed the buffoon in the forest, as though he were a hare.

But this story of "Tabarin" and his wife is older than either Mendès or Leoncavallo.

I should like to hear this incidental music by Chabrier. He and Vidal were frequently of musical assistance to much abused Antoine at the Théâtre Libre.

You should add to Arthur Pougin's sympathetic sketch of

poor Chabrier the recollections of Hugues Imbert published in the first volume of "Profils de Musiciens." 'Twas a gay, wild crowd that met together when Chabrier left the bureau for music and lodged in the rue Mosnier. There was Saint-Saëns, full of the devil, an overgrown gamin; Massenet, with his air of the repentant Magdalene; Grenier, the Rabagas of the Vaudeville; Cooper of the Variétés, with his charming tenorino voice and marvelous imitation of Capoul; Manet, the chief of the Impressionist school, the fervent admirer of Goya and Velazquez; Tafanel, flute-player and now conductor; and Christian Rouleaux-Dugage, who sent us on his return from a journey his photograph with this inscription, "When I was fat and sleek and the first tenor of all Italy!"

Saint-Saëns delighted in playing and singing with delirious passion the rôle of "Marguerite" (Church Scene preferred) at these reunions, just as in his own apartment he acted "Chalchas" to the "Belle Hélène" of Bizet. There was a remarkable organ, possessing singular stops, with imitations of cannon, drums, &c. One spring night the windows were open, and the music, serious and burlesque, drew a crowd. There was frequent applause, and suddenly a voice was heard, "If I were your landlord I should be so happy to have you as a tenant that there would be no rent."

How much of the music of Chabrier's "L'Etoile" (1877) was borrowed in "The Merry Monarch" when the arrangement was made for Francis Wilson, for the libretto of the latter was taken from the little opera bouffe?

Shall we ever hear "Gwendoline" in this country?

Chabrier in 1884-85 was one of the band that consecrated itself to the study of Wagner and was known as Le Petit Bayreuth. Others were Humperdinck, Camille, Benoit, Wilhelmj, Rubinstein, Garcin, Lamoureux, Charpentier, Vincert d'Indy.

When "Gwendoline" was sung in Carlsruhe was not the chief part taken by Miss Mailhac, who afterward married Mottl?

But here is nothing about music in Boston. Nor is there any music now here worthy of attention. The first symphony concert will be October 13, and as there have been changes in the personnel the names of the players may be of interest to some. They are as follows:

First Violins—Kneisel, C. M. Loeffler, T. Adamowski, Schnitzler, Roth, Kuntz, Moldauer, Fiedler, Ondricek, Kraft, Hoffmann, Mann, Strube, Eichheim, Knecht, Hahn.
Second Violins—Akeroyd, Fiumara, Swornsbourne, Marble, Schuchmann, J. Kneisel, Fischer-Zietz, S. Goldstein, Zahn, Kurth, Reiland, Eichler, Michael, Berger.
Violas—Svecenski, Zach, H. Heindl, Barleben, Gruenberg, Kolster, Hoyer, Kluge, Sauer, Krauss.
Violoncellos—Schroeder, Schulz, J. Adamowski, Mingels, Rose, E. Loeffler, C. Barth, Nagel.
Basses—A. Goldstein, Elkind, Bareither, Seydel, Barth, Gerhardt, Reinhardt, Butler.
Harp—Schücker.
Flutes—Molé, E. M. Heindl, Fox.
Oboes—Sautet, Demuth.
English Horn—F. Müller.
Clarinets—Pourtan, Metzger.
Bassoons—Litke, Guenzel.
Horns—Hackebarth, Lorbeer, Hein, Schumann.
Trumpets—P. Müller, Mand.
Trombones—Hampe, Ablescher, Rigg.
Tuba—Golde.
Tympani—Ludwig.
Drums—Simson.

The Kneisel Quartet will give eight concerts in Union Hall Monday evenings, October 22, November 12, December 10, December 31, January 21, February 18, March 18 and April 8. Among the works selected for performance are the following: Beethoven—quartets B flat, op. 18; E flat, op. 74; A minor, op. 130; B flat, op. 131, and C sharp minor, op. 132. Brahms—quartet B flat, clarinet quintet B minor and piano quintet F minor. Mozart—quartet A major, quintet G minor. Haydn—quartets, E flat and G major. Svendsen—octet for strings. Rubinstein—piano trio. These novelties will also be given: Quartet, D flat, Sgambati; quartet, D major, Borodine; quintet (MS.), C. M. Loeffler; quartet (MS.), Hans Kœssler; piano trio, A. Kahn; piano quartet, E. Schuett.

It is said that Mrs. Paur will appear again at one of the Kneisel concerts. Such tribute to the conductor of the orchestra seems unnecessary, just as it did when Mrs. Nikisch sang song-groups between quartets. At the same time Mrs. Paur appears to better advantage in staid and

respectable chamber music than in solos requiring breadth and passion.

The examination of witnesses in the case of the Rice attempt at an injunction against Camille D'Arville contributed much amusing and instructive information concerning comic opera. The question, you will remember, was a matter of distinction between comic opera and burlesque, as well as the proper classification of "Little Christopher Columbus."

Mrs. Lillian C. Spitzer thus described the piece in which Miss D'Arville, who now is called "the empress of comic opera," did not wish to appear.

At the performance the first act is burlesque, the curtain rising with Spaniards, Americans and others; the second scene with the Midway Plaisance. Mr. Learned, the leading male performer, is a sailor, a policeman, a woman and as other characters to the number of about ten, in one part his arm being injured. There is a wooden donkey on hinges and a monkey. The play is burlesque, and, having seen Miss D'Arville play, the witness said she did not consider the play suited to her.

Mr. George W. Chadwick was called in as an expert. He said the music of "Little Christopher" was "comic opera."

"You have read and played the music, and it is melodious?" asked Mr. Hummel.

"Yes, sir."

"You have not seen the libretto?"

"No, sir."

"The music would fit into most anything?"

"Yes, sir."

"That is all; thank you," said little Abe.

Mr. Chadwick further said, in response to Mr. Barry's questions, that the plantation song in "Little Christopher Columbus" did not have the music of a plantation song, as that music is understood in this country, but taking the score of the opera as a whole the music is as artistic as that of "Pinafore." The finale of the play, which is the subject of inquiry, covers forty pages of notes. The finale of "1492" was composed by many composers and created for great dramatic effect.

"Do you remember the other prima donna in '1492,' Richard Harlow?" inquired Mr. Hummel. "No, sir."

Mr. Blanchard invited Mr. Justice Holmes to hear the music of "Little Christopher" so that he might thoroughly become acquainted with the character of the orchestration and the general text and see that it was equal to the best comic opera style.

His Honor was of the opinion that the words and music should be taken together to arrive at a decision. "I think there is no question as to the quality of the music, and I will acknowledge to the composer the possession of sincere ambition in this work."

"But if buffoonery or extravagant methods or devices are employed to please the taste of those most easily satisfied, a class with which we are all very well acquainted, then it makes very little difference if you had the score of a Beethoven to sustain it, it is nevertheless a burlesque. In that case Miss D'Arville, as a prima donna of opera, would be justified in considering it a derogation and in refusing to take part in it."

Mr. John Stetson was also summoned as an expert.

"You have produced comic and burlesque operas at the Howard, Globe and Park theatres, of which you were proprietor?"

"Yes; everything."

"You regard the part of prima donna in comic and burlesque operas as distinct?" "Yes, sir."

"Do you consider it an enhancement or a reduction of the reputation of a prima donna of comic opera to play that part in burlesque opera?"

"A reduction."

"There are various kinds of burlesque opera, are there not?" asked Lawyer Barry.

"Yes; there are all kinds of burlesque."

Judge Holmes—"I think you may assume that it may be assumed that there is every kind of the Darwinian species in burlesque on the stage nowadays."

Here are a few choice extracts from the testimony of Miss D'Arville:

"I know the definition of prima donna; it is a soprano singer in comic or grand opera."

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"I know the difference between comic opera and burlesque opera. I know Miss Florence St. John as a sister artist; she was a prima donna, and has suffered from hemorrhage of the lungs, and she told me in London she took to burlesque opera because it was not so exacting; I never played or sang in burlesque opera."

Mr. Barry here took up the cross-examination of Miss D'Arville. He handed her a copy of the music and words of the play the "Little Christopher Columbus," and asked her if it was a comic opera or a burlesque.

"I would not attempt to give a just judgment of the production without looking it over. Show me the libretto and I will tell you from that."

"You would not play with Mr. Rice under any circumstances, would you?"

"If he would pay me what he owes me and give me ample security for what he might owe me, I would."

"You are not on the best of terms with Mr. Rice, are you?"

"I do not see how I could be. He has not paid me what I have earned and what I am depending upon for a livelihood."

"Didn't you ever play in burlesque?"

"Yes, for three weeks, when I was working my way up in the profession, and my voice broke down from the worry of it."

"You are a star, are you not?"

"I don't know that I am."

"You are a leader in comic opera, are you not?"

"I don't know; I prefer to let the public judge of that."

"Well, you have been advertised as the 'Queen of Comic Opera,' have you not?"

"There are some who have been called the 'Empress of Comic Opera.'"

"What is the largest salary you have received a week?"

"Five hundred dollars."

"And for how long?"

"One week."

"Have you ever played for \$450 a week?"

"No, sir; generally \$350."

"Would you care to play in 'Wang?'"

"Yes, if the lines were written differently; it has a prima donna part."

"Would you care to play in 'Castles in the Air?'"

"I don't know, it is so long since I saw it."

Judge Holmes—"I don't think I have seen that play."

Miss D'Arville said that a burlesque is a nonsensical production with no dramatic situation. The comic opera has a dramatic situation with a little fun thrown in.

"If music is written to tell a story, is it comic opera or burlesque?"

"I don't understand you."

"Do you know anything about the music or libretto of the 'Little Christopher Columbus?'"

"No, only what has been told me, and that it has been advertised as a burlesque opera."

"What is the 'Duchess?'"

"A comic opera of the very best."

"Has that not been advertised as a burlesque?"

"No, but as an opera comique."

"What do you think of a burlesque opera?" asked Mr. Hummel, on re-direct examination.

"I think it is three hours of burlesque with variety thrown in."

"Was anything other than the fact that Mr. Rice did not pay those \$11,000 of debts against him told you?"

"No, sir, except that he had sold the production."

"You said that you played in burlesque some years ago; were you a success?"

"I was told to get off, and I did."

"Did not the quartet in 'Venus' sing some negro melodies?" asked Mr. Barry, on re-cross-examination.

"You mean the wise men? Yes, and I objected to it."

"Did that make it a burlesque?"

"No."

"They produced living pictures in Chicago, did they not?"

"Yes, between the acts, and I objected to it."

"Did that make 'Venus' a burlesque?"

"No, sir; it was not a part of the play."

"Has Miss Yohe ever played in burlesque?" asked "Abe."

"I should say not."

"She is a prima donna contralto, is she not?" asked Mr. Barry.

"She has three phenomenal notes."

Mr. Justice Holmes showed familiarity with the present condition of "comic opera." But it would take a Solomon with a mighty Djin whispering in his ear to settle definitely the precise bounds of either "comic opera" or musical burlesque.

PHILIP HALE.

Berlin Notes.

PROFESSOR BARTH, the eminent Berlin piano virtuoso and teacher, gave a recital at his house on Sunday, September 16, to a large number of invited friends and pupils. He played the following interesting and instructive program:

Toccata D moll.....	Bach
Le Rappel des Oiseaux.....	Rameau
La Poule.....	Gluck
Suite A moll.....	Scarlatti
Gavotte.....	Corpus
Allegro in F and E.....	Sgambati
Karnevals-Scenen, op. 18.....	Galli
Toccata, op. 18, No. 4.....	Dvorak
Albumblatt.....	Smetana
Valse Brillante.....	Henselt
Frühlingslied, op. 85, No. 4.....	
Polka Poetique, op. 8, No. 2.....	
3 Polka de Salon, op. 7.....	
Vie Orageuse, op. 2, No. 6.....	
Si oiseau j'étais.....	

A toi je volerais.

Etude, C dur, op. 23.....Rubinstein

Ballade, F dur, op. 38.....Chopin

It is astonishing how Professor Barth keeps up his technic and repertory, as his time is very fully occupied in teaching. Besides his duties at the Hoch Schule, where he is at the head of the piano department, he has a large number of private pupils. He is the most popular piano teacher of Berlin. He devotes seven hours every day to teaching.

One would think that this would leave him little time, inclination or energy for practice. He has nevertheless a virtuoso technic in the modern sense of the word; clean, distinct and perfectly sure in all schools and styles of playing. He plays, moreover, entirely from memory, which is also surprising under the circumstances. As a musician Professor Barth is well known to the world. His concert tours with Joachim through Germany and England, and his ensemble playing with the celebrated Berlin trio (De Ahne, violin, and Hausmann, cellist) have made him famous. His playing is thoroughly "gediegen," as the Germans say.

The novelty of his program on Sunday was the "Karneval Scenen," by Corpus, a young Russian composer, who deserves to become more widely known. Parts of this work are very interesting. The composer has evidently studied Chopin to good advantage, but he is not without originality.

Why are not Rameau's piano compositions more often heard at modern recitals? They are certainly worth playing and hearing. A great authority has written of him: "Rameau was a composer of real invention and genius. His best operas contain beauties which defy the caprices of fashion, and will continue to command the respect of true artists for all time." The same may be said of some of his piano works.

Many Americans were present at the recital, and among them were Mr. Marc A. Blumenberg, senior editor of THE MUSICAL COURIER, and Mr. Otis B. Boise, composer, formerly of Cleveland and New York.

A London military band, with Scotch pipers, has been playing at Kroll's for the past two weeks. It played music of a light character for the most part, which it interpreted

very well. The Scotch Highlanders in their national costumes attracted considerable attention.

ARTHUR M. ARELL.

An Apollo Rehearsal.

THE following account of a visit to the Apollo Club, of this city, written by a friend of one of the singers, will be of interest to the many friends of Mr. Chapman's excellent chorus:

The other day I was invited by a member of the Apollo Club to "come around on Monday evening and listen to a rehearsal." I almost refused, thinking there would be but little pleasure in a rehearsal, and especially so early in the season; but when he told me who and what the Apollo Club meant I changed my mind. "Why," said he, "you will see such artists as our great baritone, Carl E. Dufft, and Tenor J. H. McKinley, just back from the Worcester Festival; John M. Fulton, of Grace Church; George E. Devoll, of the Lotus Glee Club; Charles Kaiser, of the Cathedral; B. F. Miller, of Dr. Kittredge's church; Chas. B. Mikel and Wm. H. Lee, both successful vocal teachers; George Boulton, Wm. H. Johns, J. Stanford Brown, W. H. Hamilton, Wood McKee, J. G. Belder, George R. Ewan, A. W. Crawford, Dr. J. G. Quigley, and a score of other prominent soloists—and you will hear some fine music, even if it is a first rehearsal, when such voices as these join in chorus." So I went, and I have seldom spent a more interesting and profitable evening. It is but fair to Mr. Chapman and this wonderful club for me to say so. I felt a sincere sympathy for the new candidates who were to "sing on trial," and did not wonder that they "shook in their boots" as they sang for such critics.

I noticed an examination of voices going on downstairs under the committee of admissions, and upon inquiry found that the Apollo has a most excellent by-law which provides for a re-examination of members, when desired, every two years. As the Apollo has only finished its second season—and the members were all admitted with care and are mostly all soloists—they have as yet had no opportunity to use this by-law, but it will be acted upon this season, and the result will be the keeping up of the high standard which the Apollo claims "of pure, fresh, trained voices only among its members." Surely it is something of an honor to be admitted to this club, where the standard of musical excellence is so high. Mr. Chapman has selected some fine music for the season's program, with novelties by well-known composers. Three concerts will be given as usual in the Madison Square Concert Hall on Tuesday evenings, December 11, February 12 and April 23. There will be each month a complimentary social rehearsal, when part songs and solos by the members will comprise the program, and to which each member can invite a certain number of friends. The rehearsals will be held as usual in the lecture room of the Madison Avenue Reformed Church, corner of Fifty-seventh street, on Monday evenings.

Mr. Tunison, an exceptionally fine baritone from Cincinnati, has just come to New York, and will prove a valuable addition to the Apollo Club. It is to be hoped he will be heard in solo work this winter. Dr. Frank E. Miller is also an appreciated addition to the list of tenors of the Apollo Club this season.

Mr. George R. Sheldon, the president, for many years an active member of the Stock Exchange Glee Club, is enthusiastic over the singing of the Apollo Club, and is evidently the right man in the right place to insure the best social and financial as well as musical interests of the club.

Florence.—A new ballet, "The Storming of Cassala," will shortly be given at Florence.

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CHICAGO OFFICE OF THE MUSICAL COURIER,
226 Wabash avenue, October 6, 1894.

THERE is almost nothing taking place in our musical world. The whole week just closing has been barren of musical entertainments. There are many announced for the near future, however, and when the season fairly starts it will keep us busy.

Vittorio Carpi, director of the vocal department of the Chicago Conservatory, has received letters patent for a device for correcting defective voices. It is called the Vittorio Carpi Graduation Voice Rectifier.

The implement is so simple that the Patent Office refused the application several times, but at last perseverance conquered and the signor has received his patent. Signor Carpi explained its use to a number of musical editors of Chicago papers at a dinner at his house last week. He claims that with the use of the device it is practically impossible to produce a defective tone.

The instrument has been successfully used by several of the signor's pupils, who are enthusiastic in praise of the invention. They all say that it saves them much time and a lot of work. Anything which will in any way reduce the length of time and amount of labor necessary for the cultivation of a voice deserves use and commendation. It seems that this little contrivance will help the user. Several of the gentlemen present at Signor Carpi's tried it, and even though nature had given them no singing voices, they were able, under the guidance of the signor, to properly sing a scale. The signor intends to manufacture and place his invention upon the market at once.

* * *

F. Wight Neumann is full of projects for musical entertainments. He will keep Central Music Hall open many nights during the coming season. He has engagements with many of the greatest artists of Europe, and will soon open his season. Mr. Neumann has brought many of the most celebrated artists of the day to Chicago, and the music lovers of the city are indebted to him for some of the most artistic and meritorious concerts ever given here. The Chicago public has come to believe that any artist brought here by the chevalier is worth hearing.

* * *

The benefit concert tendered to Nellie Bangs-Skelton promises to be a great success. The sale of seats has been large and the result will be something substantial. Mrs. Skelton has a host of friends, who are all doing their utmost. She is one of the most talented of our local pianists, and is a composer as well as a player. She has written several piano pieces which show originality and are meritorious from a musical standpoint.

* * *

Theodore Thomas has returned and the orchestra rehearsals have begun. Mr. Thomas is looking well and says that he feels as well as he looks. He also says that he is going to make the concerts of this season more artistic than any he has yet given. The subscriptions are coming in satisfactorily and the prospect is that the concerts may possibly be self-supporting this season. The management is trying hard to avoid some of the rocks upon which their enterprise was injured in the past.

Chicago needs the orchestra and cannot afford to let it go. It can be made successful financially as well as artistically with proper management; the only question is, Will the director and the officers of the association see the errors of the past three years and correct them? There must be harmony between the managers and the conductor, and it rests largely with Mr. Thomas whether or not this shall be.

WALTON PERKINS.

Hamburg.—In place of Alvary, who is to appear under the direction of Walter Damrosch, the Hamburg management has engaged Gruening, the Bayreuth singer.

Pesaro.—The City of Pesaro, in spite of its efforts, cannot find a successor to the unfortunate Pedotti in the Direction of Rossini Musical Lyceum. It is a most honorable place, and it had been offered successively to Boito, then to Giuseppe Martucci, who is actually at the head of the Bologna Conservatory; then to Giacomo Puccini, and finally to Carlos Gomes, all of whom, one after the other, have declined the offer.

Bad Comic Opera.

WHATEVER did the late Lord Tennyson mean when he wrote, "Oh, you chorus of indolent reviewers; irresponsible, indolent reviewers?" It may be that critics are irresponsible, but certainly they cannot be indolent, for by all accounts they are constantly engaged in the most pernicious activity. Over in England, for instance, the musical journals are full of the pros and cons of criticism, and these "indolent reviewers" are being lustily castigated because they persist in laboring far into the wee small hours in order to give to their readers the very next morning the news about new productions instead of waiting a week to think it over. And on this side of the water that admirable actor whom Providence created to be funny, Mr. Francis Wilson, has risen up and called the critics not blessed, but "disgruntled."

Mr. Wilson, of all men, ought not to be hard on the critics, for they have never been hard on him. But he is one of the ornaments of his calling, a gentleman, a scholar and an actor who actually thinks. Therefore his words command attention. He said, in a recent interview in the "Dramatic Mirror": "It seems to me that the press ought to devote more serious consideration to the production of comic operas. We welcome genuine criticism. It frequently enables us to rectify errors. But wholesale condemnation, because the critic happens to be blasé or suffering from dyspepsia, is most discouraging."

So it is, Mr. Wilson; so it is. But wholesale condemnation is one of the rarest phenomena of the press of this city. The fact is that those critics who take their calling seriously have refused to be wholly satisfied with any of the recent novelties in so-called comic opera, and they have done so because they have artistic standards by which they guide their judgments. There are three well recognized schools of operetta—German, French and English—and in each of these there are works which have been universally accepted as models of their kind. The acceptance of these models by the critics does not mean that any man is precluded from praise if he produces a new kind. But it takes a man of real creative ability to do that.

The foremost works of the German school are those of Franz Suppé, and they are closely pressed by the best operettas of Johann Strauss. In the French school Offenbach takes the lead, and his nearest competitor is Lecocq. Among the English the works of Gilbert and Sullivan stand practically alone. Now, no competent critic will find fault with an operetta which will bear comparison with "Patinitza," "Die Fledermaus," "La Belle Hélène," "La Fille de Madame Angot," or "The Mikado." But "Dr. Syntax," "The Little Trooper," and "The Devil's Deputy" are not to be classed with such works, though none of the three is without merit of its own.

The libretti of these new operettas have been pretty thoroughly discussed, but there are some things yet to be said about the music. It is not enough that music shall be rhythmical, fluent and pretty. It is necessary, indeed, for it to have those qualities, but it needs others without which it must fall short of a fair and equitable operetta standard. For instance, operetta music can have, and therefore it ought to have, character. This character may be of three kinds. In the first place it may be individual—that is, the music may be distinctly characteristic of the composer. No music lover, unprovided with a program, would be likely to mistake a symphony by Brahms for one by Beethoven or an opera by Verdi for one by Massenet. Nor could he mistake music by Strauss for music by Offenbach or Sullivan. The leading writers of operetta have distinct styles, and some of their failures can be directly traced to the absence in isolated cases of their melodic, rhythmical and harmonic trade marks from their scores.

In the second place, this character may be local, as in the case of some of the music of "The Mikado," in which Sullivan made a successful effort to portray musically the kind of Japan that Gilbert presented scenically. Again, this character may be indicative of certain personages in the play, as in the case of the admirable contrast between the aesthetes and the soldiers in "Patience." One of the causes of the critical disapproval of the music of "The Devil's Deputy" was the general absence of character. The score might have been the work of any other person than Mr. Jakobowski, and it would have been equally suitable to any other story or any other group of personages.

But even if the music of an operetta is without distinctive character it should be ingenious, refined, clever and above all things not cheap. By cheap music is meant that which is manufactured without thought, is deficient in distinction and hardly above the level of the music hall. When Mr. Jakobowski wrote "My Friend, the Baron, is a Feast" in "Erminie" he produced a piece of music considerably cheaper than the bulk of Mr. Rice's "Evangeline" music. When Sullivan wrote the duet for "Bunthorne" and "Grosvenor" in the second act of "Patience" he wrote one of the cheapest things that ever flowed from his pen; but he had a distinct dramatic reason for doing so. He took his suggestion from the words "An Everyday Young Man," and he made a melody which, while poor and mean per se, was nevertheless sensible in its purpose.

Furthermore, there are abundant opportunities in oper-

etta for the exercise of humor in music. For humor of a broad, burlesque kind nothing in recent operettas has excelled the Vizier's song in "Tabasco." The orchestra cracked a joke—a good, burly jest—with each stanza. A somewhat similar, yet a little more refined, example is the chorus of pirates in "Giroffe-Giroffa." Sullivan's works teem with fine, polished humor, every bit as admirable in its kind as that of Gilbert's lines. What, for instance, could be more exquisite than the descriptive accompaniment to the "Lord Chancellor's" nightmare song in "Iolanthe"? The chromatic scales in the clarinets telling the story of the sufferer's seasickness, the rumbling figure for the cello accompanying his crossing of "Salisbury plain on a bicycle," and the bird-like duet of the flutes when he announces the dawn and his waking are the handicraft of a master in his line. Their musical antipodes are the thump on the base drum when the comedian falls down and the low note on the bassoon which the bass singer cannot reach.

Comic opera, as it is called, is a recognized form of art, because it has been made by artists in an artistic manner. Whenever our American amusement providers offer the public artistic operettas they are received by no persons with greater delight than by the critics. A really good operetta is one of the finest and most engaging forms of humor, and there is no place on the face of the earth where fun that appeals to intelligent persons is so quickly and thoroughly enjoyed as in America. It is a very well-known fact that we are an over-driven, hurried, nervous people; and when we can get an opportunity to laugh and be happy we take it. A very large part of this community of New York is more than willing to laugh at pretty cheap wit and to applaud pretty cheap music. But it is a matter of record that nearly all the operettas which have enjoyed long, general and enthusiastic approval have been those which critics, grunted or disgruntled, have been glad to acclaim as works of art.

The real trouble with the men who cry out against the critics is that they all cherish a silly fear of producing something too good for the public. They are laboring under the fond delusion that people who buy out an enormous edition of "Trilby" as fast as it can be put on the market, simply because it has been proclaimed one of the masterpieces of contemporaneous literature; who pack the Opera House to suffocation when "Carmen," an immortal work, is adequately performed, and who would fill any theatre in New York to-morrow night if "The School for Scandal" were given as it was in the old days at Wallack's, are incapable of enjoying an artistic comic opera.

Nothing is so good that thousands of persons cannot be found who will enjoy it. It may be too serious, as in the case of Lester Wallack's beautiful performance of "Captain Trevor" in "All for Her," or it may be too delicate to bridge "the awful chasm of the footlights," but never too good.

All of which has been said over and over again, and will have to be said still again, as long as actors show forgetfulness of the truisms of their business.—Wm. J. Henderson in the "Times."

Patti as a Hostess.—Sensitive persons who happen to be invited to spend a week with Patti in her castle in Wales may do well to think twice before accepting. The divine Adelina is the reverse of the ideal hostess, and Nicolini is no more pleasing as a host. Those who have tried it say that life at Craig-y-Nos is a mixture of stateliness, show, cheeseparing and discomfort. Lights are out at 10:30 in the castle.

In the billiard room, about which so much has been written, guests are not permitted to play on either Madam's or Monsieur's own particular table, but must use another provided solely for them. Both Nicolini and his little spouse are billiard fiends, and wouldn't have their precious tables touched by profane players. At the sumptuous dinner table the same royal monopoly exists in respect to wines, the Nicolinis having their own choice and expensive brands and an inferior quality being served to their friends.

This is all done with absolute frankness on the part of the hosts, and should an unwary visitor help himself from the Nicolini bottle he is brought up with a round turn and told he must not, for that wine is only given to the petted head of the house.—"Recorder."

Papenheim Married.—Madame Eugenie Papenheim, the prima donna, was married a few months ago to Mr. Rudolph Ballin, of this city.

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Mary Louise Clary.—Miss Mary Louise Clary has been engaged by the Handel and Haydn Society of Boston as contralto soloist for the "Messiah" on December 23. She will also sing the same work with the Apollo Musical Club of Chicago on December 20. In the latter city Miss Clary is honored with a return engagement, as she sang the same work with this society last season.

Mr. and Mrs. Bjorksten Return.—Mr. and Mrs. Theodore Bjorksten, the successful teachers, have returned to the city and will resume their work at the elegant studio 71 East Fifty-second street.

Frederick Burton's New Composition.—One of Oliver Ditson & Co.'s new publications is "O Salutaris," by Frederick R. Burton. This new setting of the grand hymn is finely adapted for concert use, as well as for the church service. It has a flowing melody that not only appeals strongly at first hearing, but grows upon the listener powerfully at subsequent hearings. Mr. Burton had thoroughly tested the popular qualities of the song by singing it in churches and at concerts for months before he offered it for publication. The range is easily adapted to medium voices, although it offers first rate opportunities for tenor or soprano voices of the robust order.—Springfield "Mirror."

Selma Koert Kronald.—Selma Koert Kronald will sail to-morrow on the Columbia for Hamburg, where she goes under a contract with Pollini; she will also appear at Frankfurt, Berlin and Cologne. Her rôles include "Carmen," "Santuzza," "Nedda," "Recha" ("La Juive"), and in the Wagner operas "Elsa," "Elizabeth," "Senta" and "Sieglinde."

Death of L. A. Chase.—Lucius A. Chase, a prominent citizen of Newton, Mass., died last week, aged seventy-four. He was a member of the Boston book firm of Brown, Taggart & Chase thirty-five years ago, and then went to New York, where he was for many years in charge of the publishing house of Orange Judd & Co. In 1880 he returned to Boston and took a position as Treasurer of the New England Conservatory of Music, retiring in 1891.

Music at Yale.—The department of music at Yale University opens October 20. Mr. Horatio W. Parker is professor of the theory of music and Samuel S. Sanford professor of applied music.

Galloway College.—The music school of Galloway College, Searcy, Ark., which is under the direction of Miss Thekla Burmeister, opened with an enrollment of 170 pupils and a staff of 8 teachers for piano, voice, organ, violin, theory, harmony and elocution. The faculty, which is an excellent one, gave its opening concert Saturday night to a very large and appreciative audience, rendering with great success the following program:

Piano—	Nocturne in A flat.....	Chopin
	Valse in E minor.....	
	Mrs. Carrie Arnold.	
Violin, Fantasie No. 1.....	DeBeriot	
	Mrs. Olive Hoagland.	
Recitative and aria—		
	Ernani involami.....	Verdi
	Tutto sprezzo.....	
	Mrs. Marguerite Carter.	
Recitation—		
	"The Spinningwheel".....	Waller
	"The Bugle Song".....	Tennyson
	Miss Jesse Wardlow.	
Piano, "Rondo favori".....	Hummel	
	Miss Maggie Rice.	
Piano, "Ungarische Fantasie".....	Liszt	
	Miss Thekla Burmeister.	
The orchestral parts accompanied on second piano by Mrs. Arnold.		
Violin, Polish dance.....	Wieniawski	
	Miss Olive Hoagland.	
Piano, "La Fileuse".....	Raff	
	Miss Maggie Rice.	
Songs—		
	Serenade.....	Neidlinger
	"As the Dawn" (new).....	Canter
	Mrs. Marguerite Carter.	
Piano—		
	"Bonne nuit".....	Niemann
	"Le Carillon".....	Jael
	Miss Thekla Burmeister.	
Pantomime, "Nearer, my God, to Thee".....		
	Miss Jessie Wardlow.	

New York College Orchestral Class.—The orchestra class formed at the New York College of Music under the leadership of Mr. Frank Van der Stucken is a great success. At the first meeting, Monday evening, October 1, about 165 young musicians applied for membership; out of those fifty-five were accepted. Almost every instrument is repre-

sented, and Mr. Van der Stucken is hopeful of excellent results. The orchestra class meets at the college hall every Monday evening at 8 o'clock, and is free of charge to all advanced players of orchestral instruments. Ladies and gentlemen wishing to join can apply daily at the New York College of Music.

Marquardt-Breitschuck.—John Marquardt, the concert-meister, was recently married to Miss Alexandra Breitschuck, daughter of the harper of the Damrosch orchestra. Mr. and Mrs. Marquardt are now in San Francisco, he as concert master and she as harper in Scheel's orchestra.

Mr. Carl Fiqué.—Mr. Carl Fiqué, whose male chorus gained the second prize at the recent song festival in the Madison Square Garden, desires to accept the musical directorship of one or two first-class societies in New York or vicinity, either male, female or mixed choirs, English or German. Address, 472 Lafayette avenue, Brooklyn.

C. Whitney Coombs.—Mr. Whitney Coombs has returned to town after a prolonged stay at Nantucket and the White Mountains and resumed his duties at the Church of the Holy Communion. A number of his new compositions are soon to appear, of which a cantata, entitled "The Vision of Saint John," promises to be one of the more interesting, as well as the largest of his works. Schirmer is the publisher.

A Chance for Organ Pupils.—Mr. William C. Carl will receive a limited number of pupils at his studio, 6 West Twenty-first street, and at the First Presbyterian Church, this season, and is already very busy in addition to his many concert engagements throughout the country. Mr. Carl has made arrangements for his pupils to have the advantage of practice on the large Roosevelt organ in the First Presbyterian Church, corner Fifth avenue and Twelfth street.

Theodore Salmon.—Theodore Salmon, the Pittsburg pianist, has been in the city for a few days' visit with friends. He comes direct from Salt Lake City, where he spent a most delightful summer.

Mr. Salmon now returns to Pittsburg to resume the position he has occupied for many years, as head of the piano department at the "Pittsburg Female College and Conservatory of Music." Arrangements have been made by which this artist will play a number of recitals in Eastern cities during the coming season.

Yaw.—Miss Yaw and her company have been booked to appear in all the large cities of Texas during the month of November.

Wissner Hall Dates.—The following concerts and musicales will be given in Wissner Hall, Brooklyn, this month: 11th, Brocolini Musicale; 16th, Sappho Circle Musicale; 17th, C. H. Marcy Concert; 27th, Mareschalchi Concert; 31st, C. H. Beebe Musicale.

Gustav L. Becker.—Mr. Gustav L. Becker, the pianist, will play to-morrow evening at a faculty concert of the Hasbrouck Institute, Jersey City.

Melba in Brooklyn.—The Melba Operatic Concert Company will be heard at the Academy of Music, Brooklyn, Friday evening. The program includes the Garden Scene from "Faust" in costume.

The Melba Opera Company.—The program of the first concert to be given by the Melba Concert Company, in the Metropolitan, this evening, will reintroduce Mme. Melba, Mme. Scalchi, M. Plançon and M. Mauguere to the New York public. The opera orchestra will be conducted by Signor Enrico Bevignani. The concert will open with Mendelssohn's "Ruy Blas" overture and the orchestra will also play the overture to "William Tell." Mme. Melba

will sing the "Air du Rossignol," from Handel's "L'Allegro ed il Penseroso," and a number of songs, one of which may be Bohm's "Stille wie die Nacht." M. Plançon's solo numbers will be Schumann's "Two Grenadiers," and the couplets, "Au bruit des lourds marteau," from Gounod's "Philemon et Baucis." M. Mauguere will sing Siegmund's "Love Song," from "Die Walküre," and Mme. Scalchi will sing Handel's "Lascia Ch'io Pianza."

The concert will close with the third act of "Faust," given by the above named artists, and Mme. Bannister in the rôle of "Marta."

Max Maretzek Returns.—The veteran impresario, conductor and singing master has returned to New York, where he will locate permanently and teach. His address is 40 West Twenty-seventh street.

Van Cleve in the City.—The well-known music critic and lecturer, Mr. John S. Van Cleve, is in the city on a visit.

Opera Singers Arrive.—Tamagno, Plançon, Mauguere, Melba and Scalchi have arrived on late steamers. Tamagno left at once for Mexico, where he makes a short tour previous to the opera season here. He will return in about a month.

A Pupil of Riesberg.—Miss Clara Graebe, of Niagara Falls, sailed last week for Germany, to spend several years in the further study of music. She is a pupil of Mr. F. W. Riesberg, of Buffalo, who speaks of her in enthusiastic terms. She is the sixth pupil Mr. Riesberg has sent abroad.

The Heines.—The Misses L. Florence Heine and Marie L. Heine have returned to the city after an extremely successful tour on the Pacific Slope, where their excellent ensemble playing was greatly appreciated.

Theodora Pfafflin.—Miss Theodora Pfafflin, the eminent American soprano, has just signed a contract to sing thirty concerts as prima donna with Ysaye, and afterward forty concerts with Marteau, the young French violinist. She will accompany the latter to Mexico and California.

A Military Music School.—David's Island, which was recently made a military post by the War Department, may soon be the site of a school of instruction for musicians, to which recruits showing a taste for music and the manipulation of brass musical instruments may be sent and from which cornet bands may be recruited or formed. A representative of the Secretary of War visited the island a few days ago to arrange for the establishment of such a school.

Brooklyn Symphony Orchestra.—Members of the Musical Mutual Protective Union of this city have organized a symphony orchestra, which already includes thirty-five musicians, and will hold its first rehearsal at Arion Hall, in Wall street, next Tuesday. The first public concert of the association, which will be known as the Brooklyn Symphony Orchestra, is to take place in January. Arthur Claassen is the musical director of the orchestra, whose committee on agitation is composed of Joseph Zoellner, Jr., G. M. Fuchs, J. G. Pfeiffer, Charles Groemlich, Arthur Claassen and L. O'Reilly, the latter being the president of the Musical Mutual Protective Union.—Brooklyn "Times."

THE first issue of the page devoted to "Wolfsohn's Musical Bureau Items" will be printed October 17. All artists desiring to avail themselves of this mode of advertisement please address HENRY WOLFSOHN'S MUSICAL BUREAU, 331 East Fourteenth Street.

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Mr. Frank De Rialp Writes.

Editors *The Musical Courier*:

THERE has appeared in your columns during the summer a series of articles under the title of "Vocal Methods Reviewed," in which a Mr. John Howard, of 137 East Fifty-third street, has, with admirable discrimination and conscious power, condemned to scorn and ridicule and it may be to ultimate oblivion, a work called "The Legitimate School of Singing." Were he possessed of the slightest sense of propriety or humility, having been so ably exposed as a charlatan and an ignoramus by Mr. John Howard, of 137 East Fifty-third street, the author of the "Legitimate School of Singing" should now be only too glad to retract before Mr. John Howard and apologize to the public whom he has had the "sublime impertinence" to insult, by offering to its serious consideration such a compilation of "arrant nonsense." Strangely enough, however (for I confess myself to be the author of this pernicious work), I am so dead to all sense of shame in the matter as to be willing to continue unmoved in the even tenor of my way. Indeed I have even the audacity to adopt a more aggressive course, and to characterize the papers of Mr. John Howard, of 137 East Fifty-third street, as unprofessional, vulgar and impertinent; unprofessional, because in their first number, my book unread, and my ideas judged merely through a quotation from *THE MUSICAL COURIER*, I find myself awarded the courteous title of charlatan, with the expressed opinion of Mr. John Howard that I should be drummed out of the modern profession; vulgar, because abounding throughout in such expressions as "boomerang," "head-cheese," "cock-a-doodle-doo," "what are you giving us," &c., &c.; impertinent, because treating a serious work with a levity which the commonest politeness from gentleman to gentleman should forbid.

I have not the slightest intention of demeaning myself by replying to the would-be clever criticisms of Mr. John Howard, of 137 East Fifty-third street, but addressing myself to the public, to whom I originally confided my book, I would like to state that in spite of this valuable review, I still uphold and shall continue to uphold every word and idea printed in the "Legitimate School of Singing;" that I maintain and shall continue to maintain them to be true, offering at any and all times practical illustrations of their incontestable and imperishable soundness and worth.

I am indebted to Mr. John Howard, of 137 East Fifty-third street, for his opinion that "de Rialp is valuable as an example of the very wildest of untamed theorists." While it can scarcely be admitted that a theory is wild which bears the best of practical results, yet, considering the source whence it comes, I am glad of this criticism. It shows at least that my ideas are my own, and Mr. John Howard pays me the greatest compliment in his power by thus assigning me a place apart for the reason that he fails to understand me. I do not object to my position nor the reason for which I am found there. The fact that Mr. John Howard, of 137 East Fifty-third street, has not understood it will scarcely succeed in stamping my work as incomprehensible. It is just possible that Mr. John Howard has read other works—already accepted and approved by the world at large—which he has not understood. The horizon line of the thinking public may be broader than that of Mr. John Howard, of 137 East Fifty-third street.

Mr. John Howard, according to what he tells us, has made his own studies in acoustical effects upon the bodies of dead subjects. Dead people do not speak or sing; and if speaking and singing be a manifestation of the brain, when this has been struck forever passive and inert, what results can it any longer give?

Genius is an eagle and science is its cage. Let Mr. John Howard place this idea among my other wild theories, where it may remain, as little understood as all the rest.

"By their fruits ye shall know them."

Thus, when all is said these theories (which, though so wild, are every one daily put into practice, reaping a harvest satisfactory alike to teacher and to pupil) may be found nearer the mark of vocal refinement and perfection than can ever reach the best results of all the dissections and post-mortem examinations of Mr. John Howard, of 137 East Fifty-third street.

FRANK CH. M. DE RIALP.

Some London News.

MONS. DIÉMER is obliged to relinquish his engagement at the first London Symphony Concert on November 1 on account of the examinations for the admission of pupils to the Paris Conservatoire, where he is a professor of the piano, taking place just then, and the management consequently refusing to authorize his absence. His place will be taken by Mr. Fred Dawson, and Mons. Diémer will play on January 17, the date originally fixed for Mr. Dawson's début at the Symphony Concerts. Mr. Henschell will introduce a new symphony in C major, dedicated to the memory of Louis Kossuth, by Mr. Emanuel Moór on March 14. A piano concerto from the same pen will be played in London for the first time by the composer on December 13. Brahms has expressed himself in the warmest terms of the young composer, who is by birth a Hungarian, but is a naturalized Englishman. Mr. Henschell will be the vocalist at the first symphony concert.

Herr Bernhard Stavenhagen has written a new piano concerto, which he will introduce in England during his tour in February and March of next year.

Music as a Profession.

A COUPLE of weeks ago we commented on an article contributed to the "St. James's Gazette" on the subject of singing as a profession in England. The writer had much that was very sensible to say and from some of his conclusions it was impossible to dissent. In his third and presumably last article he treats several other branches of the profession of music. We are told that "whatever the drawbacks of the English singing career, it enjoys at least the advantage over other branches of the musical profession—that it has almost nothing to fear from Continental competition." Foreigners find our tongue so difficult to master that their pronunciation of our song "words" can never meet with the approbation of English audiences. Of course a fair number of American and colonial singers flock to our shore and help to make the struggle for existence a little more lively; but then America and our own colonies make a fairly large hunting ground for our native vocalists, so that the pendulum of competition in the profession of singing swings with fair regularity.

But in the profession of the piano "foreign competition is a crushing incubus." * * * We are swamped with foreign pianists of every nationality, and between them all there is hardly room for a native to earn a living, in spite of a considerable and growing demand for solo playing in the way of orchestral concerts, chamber music, recitals, and concert tours. Of late years two or three young English players have come to the front and seem able to hold their own successfully; but only the exceptionally gifted can hope to make a livelihood by the concert platform alone; and to combine solo playing with ordinary teaching is impossible. In spite of this and of the immense number of professional pianists turned out year by year, there is far less disappointment among them than among the singers, for the majority of piano students do not cherish unreasonable expectations. For some reason or other, they know their place a great deal better than the aspiring vocalists, at any rate by the time they get to the end of their studies, and comparatively few dream of a brilliant future.

All this is very true, and, as the St. James's "Gazette" writer points out, the ordinary pianists earn their living entirely by teaching. One would think in time some kind of limit must be reached, for hundreds of certificated pianists are "turned out" each year by our institutions; but if a man or woman be content with a lowly wage doubtless work is to be found. At the same time it has always seemed to us that anyone without extraordinary talent would be extremely ill advised to enter the profession of teaching the piano. The only consolation to be drawn from the state of the market is that at any rate the cause of musical culture progresses with so many well educated musicians striving for a living, and also there is some balm in the idea that if the profession of teaching be ultimately relinquished for some walks of life in which the wage is more certain the musical education received will carry into private life and thus will not be wasted.

The writer of the article advises the study of the organ as the most solid and satisfactory branch of the profession, and gives as his reasons the fact that where an organ exists "it has something substantial behind it—an endowment of some sort, a building and a congregation or an audience."

* * * The actual salaries paid to organists vary a great deal, and are in no case large. In small churches or chapels they are often nominal—say £8 or £10 a year; but this sort of work is merely a stepping-stone for young players, or else subsidiary to some other employment; the holder can hardly be called an organist proper. More regular posts are worth from about £40 to £200 or £300 a year, which is the value of most cathedral appointments. But the official salary is only a part, and sometimes a comparatively small part of an organist's income. By virtue of his position he enjoys a ready-made teaching connection, which may be developed indefinitely, and he has first claim on local conductorships and the like. Those attached to cathedrals in particular enjoy a very good social and professional position, which it rests with the individual to turn to account.

Our author thinks that it is very strange that an organist should be supposed to be able to teach "pretty nearly every branch of art." He has something sarcastic to say concerning the undesirability of learning singing from a violinist, or composition from a pianist, but he seems to forget that most organists of the present day have been through a regular course of education at some big music school, where they are compelled to take up the study of more than the organ alone. Thus at the Royal Academy, for instance, a student who desired to be an organist would be obliged to take up either composition, singing or some solo instrument, as well as the organ, and in addition to this he would have to learn harmony as a matter of course. But the "St. James's Gazette" writer allows that many of the leading musicians of the day are or have been organists,

and in conclusion he rightly says that "the organ indeed appears to be the safest road to the best academical appointments in the profession, and even to the less gifted it offers a good many consolation prizes."

The prospects of orchestral instrumentalists, we need hardly be told, seem most gloomy of all. They are the rank and file, and however well they do their duty they cannot hope for "honors," and indeed must be contented with the scantiest of pay. The writer makes a mistake, we think, in saying that "comparatively few of them can fall back on teaching," for this is only true of the lower grades of this very honorable and useful profession. Our readers need not be told that the players in our concert and opera orchestras, both in London and provincial towns, supplement their incomes by teaching to a very large extent—if indeed the matter should not be reversed, and the incomes derived from teaching said to be supplemented by playing in orchestras. The pay of orchestral players is, we are informed, gradually becoming less and less.

"At the Royal Italian Opera, for instance, during Sir Michael Costa's régime, 'principals' were paid from 9 to 12 guineas a week, and others from 4 to 5 guineas. Last year, when a number of Germans were imported, those salaries were represented in many cases by 3 guineas and 2½ guineas respectively. That was an extreme case, but the same process, on a smaller scale, is constantly going on. Few people who listen to those who make our music at concerts, theatres and music halls know for what a pittance it is done." * * * In London the best houses employing a permanent orchestra pay principals from 35s. to £3 10s. a week—the latter only in three or four instances—and secondary players from 20s. to 30s. In the provinces the highest salary we can hear of is £3 15s., paid to the leader of the orchestra at the most important theatre out of London, which is also an opera house. A vast number of theatres and music halls pay their inferior musicians under 20s. a week, as we are informed. A good many of these players cannot be strictly called professional musicians, as they are occupied in some other business during the daytime; but the fact remains that the great mass of instrumentalists who devote their whole time to the work do not earn so much as skilled mechanics, or even coal miners, though they have to dress and keep up appearances on the money."

In conclusion we quote these last few sentences of the article under discussion: "Foreign competition is a serious factor, but the real mischief seems to lie in the swarms of players turned out by the schools of music, many of whom are willing to play for nothing. Other professions are overcrowded, too, but the evil is admitted and candidates are warned and discouraged. In music alone they are urged and beckoned to come on, and their increasing numbers are proclaimed with rejoicing. This seems to us a blunder, and a cruel one, for the only prospect before them is to take the bread of property out of some one else's mouth, and to reduce him and themselves to starvation." The writer certainly takes an extremely gloomy view of the profession, and to a great extent he is justified; but not nearly so much harm is done by the increased facilities for musical education as he thinks, for a very large majority indeed of the students at our music schools never seriously contemplate entering the profession at all. At the same time the series of articles in the "St. James's Gazette" should do much good in showing young musicians that the profession of music is not by any means an easy one.—"Musical Standard."

Alexandria, Egypt.—A short opera season is flourishing at the Exposition Theatre, Alexandria. The first representation was "Educa de Sorrento" and this was followed with "Favorita," "Due Foscari" and "The Barber of Seville."

Stranded in Vienna.—The Zarzuela Italian Opera and Ballet Company, consisting of eighty members, found so little favor in Vienna that the doors had to be closed after a few performances. The members of the company were not only unable to return, but had not money enough to buy something to eat. Appeals were made to the Italian consul on their behalf and a private collection made.

A Donkey Emperor.—In a supplementary (third) volume of Liszt's letters the great pianist relates an anecdote which, while omitted in all the Mozart biographies, was told him on the best authority at Prague. At the first performance there of "Titus," the Emperor, in whose honor the opera had been composed, left the house after the first act. The director in great consternation hastened to inform Mozart, who replied calmly: "So much the better; then we shall have one donkey less in the theatre."

Naples.—The future of the San Carlo Theatre, Naples, is very uncertain and its existence problematic. Daspuro has retired from the management, Mme. Stolzmann was unable or unwilling to deposit the required 15,000 frs., and the Brothers Corti, who had at one time made application and to whom the municipality had now made overtures, have refused. From this it appears that it is likely that the celebrated opera house will remain closed this winter. No opera for a city of 70,000 inhabitants!



MINNETONKA.

MINNETONKA, Minn., September 18, 1894.

THE long, beautiful summer is rapidly drawing to a close; the warm, delicious days have gone, although the temperature is still 85 in the shade; but the cool winds approach, and the frost has crept into the evening air and all the other premonitions of our long, cold winters have put in their unwelcome appearance. Still the beautiful October is coloring with exquisite tints the woodlands, and drawing its dreamy veil of haze over the landscape, through which we see every romantic spot with a feeling of regretful longing that gives just a tinge of sadness that we must leave the beautiful Minnetonka Lake and the charming and healthful life we have lived on its shores during the summer months.

Fritz Schlachter, 'cellist, in his cottage by the shore, his boat drawn up on the beach and his farewell bathing and swimming bouts in the water, which he says is still sufficiently warm to be most agreeable, is one of the most domestic family men it is pleasurable for a woman to meet. With his charming wife and little boy, and throwing off the restraints of the teacher, he enjoys to the utmost every iota of pleasure there is to be gotten at this noted resort. Mr. Schlachter sketches finely, and all the points of note and interest about the lake are the subjects of his pencil, and his sketch books contain many pictures of Minnetonka that will be interesting to his friends as well as to his family. Yet with all these pleasing diversions Mr. Schlachter never neglects his music. Many delightful musicales have been given in his cottage; his wife accompanies him upon the piano, and together they have given much pleasure to the music lovers at Minnetonka. Mrs. Schlachter is a charming hostess and model housekeeper, which is a rare combination in a musician, and those who are so fortunate as to be guests at the Schlachter Cottage will not soon forget the moving spirit that watches over the internal arrangements of Herr Schlachter's home.

ACTON HORTON.

TOLEDO.

TOLEDO, Ohio, September 15, 1894.

OF the musical year in Toledo, two of the most interesting programs were given by the "Eurydice" and Apollo Club and the Elvin Singer Operatic Club. The soloists were Mme. Emma Juch, soprano; Mr. Fritz Giese, violoncellist; Miss Gertrude May Stein, contralto; Mr. Arthur Friedheim, pianist. First concert:

Overture, "Mignon".....	Thomas Orchestra.
Aria, "The Death of Joan of Arc".....	Bemberg Miss Stein.
Introduction to fifth act "Manfred".....	Reinecke
Intermezzo from the ballet of "Naila".....	Délibes Orchestra.
Scena and aria from "Der Frieschütz".....	Weber Mme. Juch.
"Ave Maria" from unfinished opera, "Loreley".....	Mendelssohn
"Spinning Chorus" from the "Flying Dutchman".....	Wagner Ladies' Chorus.
Violoncello solo, "O Cara Memoria".....	Servais Mr. Giese.
Concerto for piano and orchestra, No. 1, in E flat.....	Liszt Mr. Friedheim.
Grand duet from "Lohengrin".....	Wagner Mme. Juch and Miss Stein.
"The Four Winds".....	Strauss Eurydice Club.
Hungarian Rhapsodie No. 1, in F.....	Liszt Orchestra.

At the second concert the soloists were: Miss Rose Stewart, soprano; Mr. E. C. Towne, tenor; Mr. Felix Winternitz, violinist; Mr. Max Heinrich, baritone. The program was as follows:

Overture, "Lenore," No. 3.....	Beethoven Orchestra.
Tenor aria, "O Paradise," from "L'Africaine".....	Meyerbeer Mr. Towne.
Violin solo, Concertino.....	Ernst Mr. Winternitz.
Orchestral suite, op. 42.....	MacDowell
"In a Haunted Forest."	
"Summer Idyll."	
"The Shepherdess' Song."	
"Forest Spirits."	

Orchestra.
"The Creation" (first and second parts).....Haydn SOLOISTS.

Gabriel.....	Miss Stewart.
Uriel.....	Mr. Towne.
Raphael.....	Mr. Heinrich.

Full chorus and orchestra.

Mr. Amos Whiting, conductor of chorus.

Mr. Emil Mollenhauer, conductor of orchestra.

The solo artists gave due effect to the sentiment of the music, the audience bowed obedient to its spell, and at the conclusion the impression that remained was one of delight. Mme. Emma Juch (Mrs. Wellman) sang brilliantly, and is a vocalist of decided genius and artistic skill. The choruses, all excellent voices, were

well sung, and the music of the Boston Festival Orchestra received merited applause.

The Elvin Singer Operatic Club gave the following program artistically:

Recit. and "Pilgrim's Chorus" from "Tannhäuser".....	Wagner Mr. Senbert
Wolfram von Eschenbach.....	Miss Gasser
Elizabeth.....	And the Operatic Club.
Recit. and aria from "Linda de Chamounix".....	Donizetti Mrs. Wells.
Romanza, from "Giovanna de Napoli".....	Strakosch Mr. Smith.
Duet, "A Musical Dialogue".....	Helmund Miss Love and Mr. Senbert.
Canzone, from "Il Trovatore".....	Verdi Miss Gasser.
Intermezzo, from "Cavalleria Rusticana".....	Mascagni Mrs. Colburn.
Violin obligato, Mr. Thomas S. Cook.	
"La Floraja".....	Bengani Miss Love.
"Unto a Lonely Abode Directed," from "Rigoletto".....	Verdi
"O! Hail us, ye Free," from "Ernani".....	The Operatic Club.
Aria, from "Der Freischütz".....	Weber Mr. Seubert.
"Last Rose of Summer," from "Martha".....	Miss Suder.
"Ah! So Pure," from "Martha".....	Plotow Mr. Rodeck.
Quartet, from "Martha".....	Plotow
Lady Harriet.....	Miss Gasser
Nancy.....	Mrs. Colburn
Lionel.....	Mr. Smith
Plunkett.....	Mr. Ben Love
"Soldiers' Chorus," from "Faust".....	Gounod The Operatic Club.

It is to be hoped that Mrs. Geneva Johnstone-Bishop will again appear in Toledo before her departure for Europe.

Mrs. Johnstone-Bishop is a favorite with our people, and is a beautiful woman gifted with a beautiful voice.

Mr. Arthur Korthewer is home from Saratoga and other Eastern resorts.

Miss Nellie Cook, the talented pianist, of American and European renown, is arranging for numerous concerts the coming season.

ANNA M. NELSON LADENE.

UTICA.

UTICA, N. Y., September 30, 1894.

IS there a MUSICAL COURIER correspondent who does not feel proud of the splendid issue of September 26?—a generous musical library in itself, and, without doubt, the greatest value ever offered its own or any other weekly journal's readers.

I am met on all sides with outbursts of enthusiastic appreciation of its articles, illustrations, &c., and if I had to change places with anybody I think my choice would be the president of THE MUSICAL COURIER Publishing Company.

Utica is awakening from her usual summer apathy, and the hard times do not seem to affect the leading music schools or private teaching so far.

Now that we have two large and vigorous institutions of music and art, and many private enterprises of an educational order, to say nothing of a fine rivalry in church choir work and almost continual amateur operatic undertakings, there is every reason to hope for honest progress.

Two valuable additions to our local musical element are Mrs. G. Frank Seaman, of Troy, who is the new soprano of the Westminster Choir Quartet, and Mr. N. Irving Hyatt, of Lansingburgh, who is their organist and musical director.

Last Friday evening Mr. Hyatt and the quartet gave a delightful invitation musicale in Westminster Chapel to an audience of critics and music lovers.

The quartet includes, besides Mrs. Seaman, Miss Beattie N. Ballou, contralto, a young singer of much promise; Mr. John S. Davies, tenor, and Mr. Louis D. Tourtellot, basso.

The latter gentlemen are corner-stones of the Westminster Choir, and are always received with enthusiasm.

Mrs. Seaman charmed her audience by her attractive personality, expressive and dramatic style, fine phrasing, clean enunciation and thoroughly musical and pure voice. It is a voice that has not yet gained its height, but is sufficiently powerful and telling to hold the attention and admiration of any audience in any auditorium.

Mr. Hyatt is a musician of wide research, a master of theory and composition and an organist of repute.

On this occasion he proved himself additionally a pianist of power, finish and exceptional versatility.

His touch is clean and full of nervous force, and his style of interpretation rather intellectual than emotional.

Two original compositions, a "Preamble" and waltz, were dainty poetic inspirations, and suggested possibilities in his playing that selections from the more romantic school would probably display to better advantage.

Mr. Hyatt will receive a few piano and theory pupils in Utica, but is too advanced a concert pianist to be confined to any one small city, I fancy.

The Bostonians having robbed us of our favorite contralto, Miss Jewell—who now sings under the name of Eileen Jewell, and who made a flattering success in her début in Bridgeport, Conn., lately—the vacancy made in the Reformed Church Choir by her absence has been filled by Miss Gertrude Thompson, of Syracuse, who is a contralto of quite another quality, but a singer of reputation and fine range.

New York has gained a skillful accompanist at Utica's expense in the recent departure of Mrs. J. H. Joyce for professional engagements among the vocal teachers and singers in your city.

She is sure to be in great demand, for she is a "treasure" in her line of work, transposing anything at sight, and possessing that subtle sixth sense which only the heaven-made accompanist

knows anything about, but which is the crowning joy of the singer being accompanied.

Mrs. Alex. S. Thompson is in charge of the vocal department of Houghton Seminary this year; certainly a move in the right direction, if Mrs. Thompson can teach as well as she can sing, and—with all due respect to the sterner sex of the profession—a suitable arrangement for the young ladies under her charge. Garcia himself declared his favorite pupil, Mme. Garrett, a better teacher of women than himself, "because she was a woman."

Of course that statement referred only to the voice placing and developing stages, teaching after those periods becoming simply a matter of ability.

It is reported that Mr. George S. Beechwood is planning to go to Europe soon for musical study.

CAROLINE WASHBURN ROCKWOOD.

SAN FRANCISCO.

SAN FRANCISCO, September 22.

IN a previous letter I alluded to the occasional establishment of musical conservatories hereabouts. I have just received from Mr. James Hamilton Howe, Mus. B., a very nicely printed circular prospectus of "The California Conservatory and College of Music of Oakland, California," of which Mr. Howe is director and head. There is a life-like photograph of the director, his biography, a formidable board of visitors, a still more extensive board of instruction, and more than four pages of prices, ranging from \$5 an hour down—but not very far; rules, regulations, courses, &c., to the filling of twenty-four pages. The prospectus is extensive and typographically adequate to the needs of "The University of Gottingen" or any other. Whether the desired patronage will come up to the merits of the prospectus remains to be seen. The faculty contains some noted names, but by no means all there are among us.

Mr. Howe is a disciple of Mr. Eben Tourgée, Mus. Doc., and doubtless intends modeling his institution after the New England Conservatory, of Boston.

The effort to form a Music Teachers' Guild to protect the public and worthy teachers against the quacks is worrying along toward fruition. But I predict that the best teachers won't join it, because they don't need protection, and the public won't accept this method of salvation from quackery any more readily than it accepts the generous immunity from the snares of the devil, so noisily and freely offered by the Salvation Army. I am convinced that the public is as prone to encourage humbug "as the sparks to fly upward." I understand that the aspirations toward the presidency of the society by a foreign gentleman, despite his versatility as a pianist, professor of billiards and prominence in anarchistic circles, was not encouraged. I have no connection with the organization, and, personally, no use for it, being so thoroughly American in my feelings as to prefer independence in everything, and, as far as possible, wishing to "paddle my own canoe." So what I write of its doings is merely what I hear from some of the insiders, who take that interest in its affairs which I do not.

It is a long time since we have heard an Italian opera here. I think the visit of Patti and Albani, over four years ago, was our last opportunity.

So an amateur performance of "Il Trovatore" at Stockwell's Theatre last week was agreeable and reminiscent.

The society is named the "Guiseppe Verdi," and really gave quite a creditable rendering of the time-worn "opus" of its patron. It was in spots quite up to the average professional singing and acting, though it seemed a little odd to find your Dago green grocer in the gorgeous rôle and raiment of "Manrico" making desperate love to a blond "Leonora," who, by the way, sang and acted charmingly.

Signor Spadina, who conducted, and Mr. Richard Vallergera, who staged the opera, deserve great credit for their good work, which drew two crowded audiences, and doubtless swelled the society's coffers to a liberal extent.

Our population is so very cosmopolitan that we have a "Latin quarter" here as distinctly as they do in Paris, and I've no doubt it would be possible to get up a troupe to sing an opera in any vernacular in which one has been written among the various colonies of ethnological exotics finding exile in this city.

Conductor Fritz Scheel, whose orchestra at the Vienna Prater gained such a reputation at the Midwinter Fair, has located here, much to the gratification of his many music loving admirers. A large building, originally erected for a political wigwag, but subsequently converted into a spacious and cheerful theatre, stands at the corner of Jones and Eddy streets. This now bears the legend over its front, "Scheel's Auditorium," wherein Mr. Scheel will give nightly orchestral concerts on the beer garden plan and to "hoi polloi" at two bits a head. But on Friday night the beer, &c., will be banished to the adjacent bar, while the élite will be regaled with a symphony concert at higher prices. This new enterprise was inaugurated last night. I went in there about 9:30, and was surprised to see a handsome, cheerful, roomy building, almost filled with as good an audience as our city can produce.

The stage presented a spherical inclosure, studded with electric lights, which reflected the sound toward the hearers. Scheel gave, with his newly organized cohorts, one of the most satisfactory concerts imaginable. The audience was delighted, and apparently the new venture is to be a success.

The symphony was Mendelssohn's Scotch one. We also had Beethoven's "Leonore," No. 3; the "Tannhäuser" overture; the Liszt rhapsodie, No. 1, and some shorter bits by Bizet, Godard and Schumann, all played remarkably well and with no flagging of attention.

The Tivoli is doubtless out of the symphony business, but it goes right along coining money for Mrs. Kreiling in the production of all sorts of opera. At present they have followed a run of Sullivan's works by a sort of home-made thing called "Don Juan ad lib"—particularly ad libitum. It is said to be very funny and drawing crowded houses, Ferris Hartman, as usual, furnishing most of the fun.

I see Cassasa and his excellent band, having left Sacramento

at the close of the State Fair, are playing in Tacoma. There was some opposition on the part of the local wind, which was happily overcome by the handsome Cassasa and his men, who are now giving the Northern Fair the sort of music they lavished upon us last spring.

Mr. John Marquardt, formerly concertmaster for Theodore Thomas at the World's Fair, holds that position with Scheel. He has sent me a neat circular announcement of his studio for violin playing at 1721 Buchanan street. This looks as though he was located also.

The sixth season of the Cor-Beel Saturday Pops opens at Golden Gate Hall this P. M. with a very attractive menu, a Smetana trio, op. 15 (new); a quartet by Beethoven, op. 16, being the principal dishes.

Mrs. Caroline Shindler will furnish the vocal entrées. Unfortunately I can't partake, having duties elsewhere.

H. M. BOSWORTH.

CINCINNATI.

AMONG the things done, doing and still to be done I must mention the grand social "blow out," to use an elegant Americanism, proposed by the College of Music on October 15 next. The college was established on that day, in the year 1878, with Theodore Thomas as musical director and George Ward Nichols as president. It has reached its sixteenth year therefore, and is a good, hearty youngster, growing so large that it is necessary to "let in gores" continually into its garments. On the 15th it is proposed to have a grand social celebration, to which at least 1,500 guests are to be invited, and where music, dancing, refreshments, floral decorations and congratulations will load the air and fill the intervening space with palpitant rapture. For that occasion the Odeon, the beautiful theatre belonging to the college building, will be floored over evenly and made into a reception hall. The friends of the college, whose name is legion, are anticipating a glorious time.

One of our chief interests here is a permanent orchestra. The remarkable thing about this orchestra is that though it is "permanent" we have never really heard anything of it as yet. For nearly a year past thunderous promises and lightning flashes of hope have traveled in circles about the horizon, speaking to us audibly and visibly from time to time. We have heard a great deal of ado about vast subscriptions, of an enormous guarantee which is being made, about the feasibility and desirability of enlightening the public, about committee meetings, directors' meetings, gushings as to the lobbying for a conductor, &c., but we have arrived at the opening of the season with nothing to show except that Van der Stucken refused to come, and that Schraedick is said to be in this city looking for a place, though his friends are determined to put him in here, and that at least a half dozen famous and (I won't say infamous), but at any rate non-famous men are applicants for the post. I was told by a creditable authority (no less a personage than Theodore Bohlmann) that we could have Klindworth for \$6,000. I mentioned this to some of my musical friends here, and they said: "Yes, Klindworth is a great man, but is he a great director? Then, too, he is getting old; we want a young man."

Hermann Wetzler, whose sister is an admirable pianist, for eight years a favorite pupil of Mme. Clara Schumann, and who has lately established herself here as a private piano teacher—Hermann Wetzler, who graduated at the College of Music, is a very versatile man, and there are people who earnestly recommend him for the post. The last rumor is that Mr. Lucien Wulsin, of the firm of D. H. Baldwin & Co., who manufacture pianos in this city and represent the Decker interests, has been traveling in Europe as a sort of secret agent of the Orchestra Society, and has put his hand on just the right man, so we hope for the exploiting of some marvelous news in a short time. One of our most active and enterprising local critics, Mr. H. R. Carter, has been making himself the champion of the coming orchestra, and if he has done nothing else he at least has kept the air full of the booming vibrations of promise and of disappointment. He has shot off an immense number of blank cartridges into the air.

So far as anyone can gather any satisfactory information out of the contradictory, cross purposes, varying reports and wrangles of the people interested in our "permanent orchestra" at present we have a faint hope of possibly a short course of three or four concerts in the late season, on toward the spring; but as to who will be the director, that still remains in delightful uncertainty. The one thing sure is that none of those who have been known here before need hope for anything. There is a longing, restless desire for entirely new blood. A series of good symphony concerts is beyond any question the one great desideratum of this city at present. We have good chamber music, piano recitals galore, good singers, but symphony and grand opera never any more, though I can remember the time when we actually could compare with New York. As to the cause of this state of things of course every man you meet on the street corner has a theory, which he doesn't take to be a theory, but a demonstration.

One of the most delightful events at the Conservatory lately was the marriage of Miss Georgie Myers to Mr. O. B. Sheppard, of New York city. Miss Myers has been with Miss Baur for eight years, and is one of the best exponents of her method of vocal art. Miss Myers came to us from Vicksburg, as did also Mrs. Corinne Moore-Lawson, one of our most popular local singers. Miss Baur had Miss Myers under her immediate care during the entire time, and she has come to be a coloratura singer of great brilliancy and finished art, doing the most celebrated arias in a very acceptable manner.

Having been so intimately, so honorably and so long identified with the conservatory and its work, her marriage was made a grand gala occasion for the institution itself. The ceremony was performed in the parlors of the school, and the guests, the decorations, the dinner, &c., were of the most elegant and exclusive character. It is worth mentioning perhaps that the ceremony took place in the beautiful bow window, which is historic in Cincinnati. The house now used as Miss Baur's Conservatory is a greatly enlarged form of the old Lytle-McLean mansion. It was built by General Lytle, and afterward owned by

Mr. Washington McLean and John R. McLean, proprietor of the "Enquirer." This was the place where all the great celebrities were entertained when social functions so demanded in Cincinnati. Among the rest may be mentioned President Lincoln, President Grant, and in an earlier day, it is said, Charles Dickens. This bow window is now an ornament of a charming little recital hall constantly used by the conservatory. Prof. Theodore Bohlmann, of the conservatory, is to dedicate his forthcoming annotated collection of the Stephen Heller studies to the teacher Carl Klindworth. In mutual compliment and recognition Klindworth is to dedicate his John Church edition of the English Suite to Bohlmann. I stopped a few minutes the other day in the elegant new studio of Mrs. Annie Norton-Hartdegen, the vocalist, and Mrs. Carrie Bellows-Johnson, the pianist. They are making a fine start as independent teachers.

Mrs. Johnson told me, by the way, that Moszkowski, with whom she has been studying, has composed and dedicated to her a suite of six piano pieces, op. 52. After a deal of cogitating and casting about in his mind he at last settled down upon the well-worn and substantial title, "Fantasiestücke," though he at first intended to call them a Musical Kaleidoscope. My taste for Oriental decoration and for metaphorical fancy would have led me to select Kaleidoscope instead of Fantasiestücke. We hope to hear the pieces this winter. I regret to say, however, that Mrs. Johnson does not propose to give us this winter a series of chamber concerts as she did last year. They were among the most charming events of our whole musical season. She will do a great deal of piano recitalizing, however, outside of the city. Mrs. Hartdegen, who was formerly a great favorite in our city, being one of the soloists of the May festival on several occasions, I am sorry to say, does not promise us as yet with any definiteness any public appearance of any sort. The plucky managers of the Sunday afternoon popular Symphony concerts, shortened into "Pops," are coming to the front again, and they promise us a good strong season of wholesome entertainment. More anon.

VAN CLEVE.

NEW HAVEN.

NEW HAVEN, Conn., September 27.

THERE is very little going on just now in a musical way in the City of Elms, in fact many of the musical set are still away enjoying well earned vacations, although this week has seen most of the teachers back and ready for work. The New Haven Conservatory of Music in the Benedict Building, with Mr. E. A. Parsons as teacher of piano and organ, and J. Jerome Hayes voice-culture, opened most auspiciously the 15th, and now numbers many pupils, while the Dessauer-Troostwyck School enters upon its second year under favorable conditions, having been materially strengthened by the addition of Mr. Max Treuman, of New York city, who takes Herr Schaub's place as teacher of the voice. Mr. Treuman does not give up his private pupils and has a studio with Mr. William Haesche in the Ford Building, but he devotes one day each week to the school. Mr. Charles Bonney, the tenor of St. Thomas' and the choir-master as well, is back from a delightful trip to the Old World, and busily engaged with his pupils in his handsome studio in the Insurance Building, and by the way, this same studio is the most fascinating place imaginable, with its wealth of artistic furnishings and rare old musical instruments and curios. Mrs. Bonney, the pleasing soprano of the First Baptist Church, accompanied her husband across the pond, and both are at work rested and refreshed by the trip. Mr. William Chandler, the veteran teacher of voice is still away, but resumes his work the first of the month. George Chadwick Stock has his usual number of pupils and is making dates for the Apollo Quintet, of which he is a member, while the violin school of William Haesche has several more pupils than at this time last year. Mr. John Griggs, of the Metropolitan College of Music, New York, a graduate of Yale and a member of the Glee Club during his college course, is now associated with the Conservatory of Professor Fowler, teaching one day each week. Mr. Griggs also takes Mr. Curtis' place as tenor of St. Paul's Choir. All in all the teachers are busy, and there is every indication that we will have many musical treats during the season.

The Gounod Society have sent out invitations to its former members to join the class for the coming winter. Mr. Agramonte will as usual have the chorus in charge, and the first rehearsal is down for November 5 in Harmonic Hall. It is the intention of the society to give "The Messiah" at the Hyperion on December 18 and in the future at every Christmas tide. Another concert, to be announced later, is also promised. The best talent procurable will be imported for the soloists and orchestra of "The Messiah," and the chorus, it is expected, will be a large one.

The New Haven Orchestral Club have reorganized, and held their first rehearsal the other evening in the Masonic Temple. Indications point to a successful season, forty-four members having been enrolled during the summer. The club will, as usual, give a series of concerts during the winter for the members and their friends. Mr. Arthur Jackson has again been elected leader of the club.

Prof. Wm. Haesche has just given the musical world another dainty composition, a vocal gem entitled "Constancy," with words by Frank L. Stanton, and published by Frank H. Tubbs, of New York. The song is now on sale at all of the local dealers, and is being sought for by Mr. Haesche's many friends and admirers.

A fine sacred concert will be given at St. John's Catholic Church on Davenport avenue next Sunday evening, commencing at 8 o'clock. The choir will be assisted by Miss Elizabeth C. Gaffney, the soprano of the New York Ladies' Quartet and also of the Church of the Divine Paternity; William Howland, the basso, late of the Bostonians, and George Du Voil, the New York tenor who sang at the oratorio of "The Messiah" last spring.

It is rumored among musical circles that we are to have four subscription concerts this season by the Boston Symphony Orchestra under the direction of Herr Pauer. It is to be hoped

that the rumor is well founded, for New Haven certainly needs a set of good symphony concerts; and that the musicianly people would appreciate such a series was shown by the assemblage that greeted the Seidl concert last season.

The Samedi Banjo Club, a West Haven organization, has commenced rehearsals for another season. This club was started last year for the purpose of enjoying a social evening, and at the same time making some progress in a musical way. The name Samedi was suggested by the club's meets, which occurred on Saturday evening. Frank Willoughby is the instructor and leader, and the other members are as follows: Mandolins, Messrs. Frank D. Willis, James Walker, Jr., Allen Mix; Banjos, Arthur M. Drummond, George A. Berry, Fred A. Kendrick, Frank H. Palmer, George H. Seward; Guitars, Mortimer R. Kennedy and William I. Bradley; Violoncello, George E. Tucker; Business manager, George A. Berry.

JANE MARLIN.

HONOLULU MUSICAL NEWS.

SEPTEMBER 14, 1894.

WITH the establishment of the Republic of Hawaii, a large number of music teachers have wended their way from abroad to Honolulu. The majority of them were evidently not aware that this is a very musical city, and that there are quite a number of excellent and long established teachers located here. One of these late arrivals, a self-called "Professor" Bradley, hung out his shingle as a teacher of nearly every instrument made, and also of vocal music. He went round from house to house soliciting pupils in the most persistent way, à la book agent. His success was poor, so he advertised a concert. It came off, and with the exception of two or three numbers by local talent was a miserable failure, and Bradley was shown up as a musical humbug. He will probably soon be leaving for pastures new. If this should catch the eye of any musical persons thinking of coming to Honolulu let them think twice before doing so. The field is very small, and it is fully occupied. There is no room for any more teachers of music.

Miss Jessie R. Axtell, a graduate of the New England Conservatory, arrived on the last steamer to accept the position of music teacher at Oahu College. Miss Axtell is a contralto, and quite an acquisition to our musical circles.

Miss Grace Richards, a pupil of Agramonte, Dudley Buck and others, is giving lessons in vocal culture. Miss Richards is a sister of the principal of the Kamehameha School here.

Professor Mackford, a music teacher, late of Chicago, has just hung out his shingle, but he finds business very dull, and will shortly return to the States.

Miss M. C. Green is the new music teacher at the Kamehameha Preparatory School.

The organ in the Roman Catholic Cathedral is to be thoroughly overhauled and some alterations made to the key-board. A fair and concert will be held to raise the necessary funds. Mr. J. W. Bergstrom, who is here, will do the work.

Prof. Oscar Herold, one of our best piano teachers, contemplates giving a concert at an early date.

Miss Margeurite McIntyre, a violin pupil of Richard Arnold, is in the city giving lessons.

The Hawaiian Band gave two concerts last week at the Hawaiian Hotel in honor of the captains and officers of the war vessels in port. At one time we had in the harbor an American, British and three German war ships. They were on their way to Corea, and stopped here to coal.

The concert mentioned above as given by "Professor" Bradley took place at Kawaiahao Church Saturday evening, September 1. The audience was not large. Among the numbers that gave the most satisfaction were:

Song, "Norwegian Song".....	Miss Severance.
Song, "Springtime".....	Becker
Song, "Serenata".....	Miss Grace Richards.
Songs—	Briga
Cradle Song.....	Mrs. J. T. Lewis.
"Could I?".....	Chadwick
Trio, "Rest Thee on This Mossy Pillow".....	Tosta
Misses Richards and Atkinson, Mrs. J. F. Brown.	Smart
On Tuesday evening, September 4, a concert was given in the Kaumakapili Church before a large and fashionable audience, which included the President of the Republic and Mrs. Dole. As the Hawaiian "Star" said the following day: "The concert was one of the most charming entertainments of the season, the audience being composed of Honolulu's most refined people; people who recognize, appreciate and enjoy high class music." Following was the program:	
Organ solo, offertoire in F.....	Wely
Tenor solo, "Love's Old, Sweet Song".....	Mr. Wray Taylor.
Two trios—	Mr. Charles Booth.
Melody.....	Umlauf
Gavot.....	Latann
Violin, Mr. H. Heitman; viola, Mr. J. Rosen; guitar, Mr. A. Marques.	
Soprano solo, "Jewel Song," from "Faust".....	Gounod
Violin solo, mazurka.....	Mrs. J. T. Lewis.
Contralto solo, gavot from "Mignon".....	Wieniawski
Sextet, réverie.....	Thomas
First violin, Mr. Rosen; second violin, Mr. W. A. Love; viola, Mr. Marques; cellos, Messrs. Heitman and Wray Taylor; double bass, Mr. E. Brandt.	
Cornet solo, sérénade.....	Missus
Intermezzo from "Cavalleria Rusticana".....	Mr. Charles Kreuter.
Soprano, Mrs. Lewis; violin, Mr. Love; piano, Professor Berger; organ, Wray Taylor.	
Two songs—	
"Good Night".....	Chadwick
"The Dream".....	Rubinstein
Quintet, fantasia mazurka.....	Miss Axtell.
Bassoon, Mr. Brandt; first violin, Mr. Heitman; second violin, Mr. Rosen; viola, Mr. Marques; cello, Wray Taylor.	
"Hawaii Pono!".....	HAWAII.

MUSIC SENT FOR CRITICISM.

Alfonse & Co., London.

FRÉDÉRIC LACY, *Organ Music.*

A set of five organ pieces are here offered church organists, which may prove useful to those who dream of nothing better, or whose congregations cannot appreciate really good music, as in some country places. They consist of mere tunes with accompaniments more or less elaborated, and differ in no essential character from ordinary piano music, of which there is an abundance.

Such organ music has perhaps some use, because it illustrates the way in which a student may learn how to adapt works like Mendelssohn's "Songs Without Words" or other favorite pieces to his instrument; for all is written on three staves, showing the formation of a rational pedal part and the prevailing mode of serving up accompanimental chords on the swell manual. No. 1, "Marche aux Flambeaux," is dedicated to W. T. Best; No. 2, "Fanfare Militaire," is founded on a theme by Bizet and dedicated to M. Jules Grison; No. 3, "Idylle à Soir," is an air with variations in the key of G, and dedicated to our highly esteemed countryman, Fred. Grant Gleason; Nos. 4 and 5 are respectively "March Pompeuse" and "Grand Chœur Majestique." But attention is here specially drawn to No. 3, because it seems designed in such a way as to be useful to teachers who are looking for simple music, suitable for pupils utterly unable to approach any truly good organ works, as those by Bach and Mendelssohn; and not only because of a want of executive ability, but of sufficient intelligence to enjoy great musical thoughts.

The harmonies here are simple (most obvious chords), the pedal part consists chiefly of bass notes, with a rest between each (hence no legato is demanded), and the right foot may be planted on the swell pedal (amateur style) and kept there. The right hand plays the tune on a solo stop, the left hand supplies the chords. A hymn is introduced to be played on the vox humana, with a pedal accompaniment on pipes, giving the double foundation of 32 feet. Later the first theme is assigned to the left hand, and the right executes a fanciful and pattern-like variation on a flute stop, in the style favored by Parisian organists. Although an English publication, all seems done in imitation of the French.

Dedications, marks for registration, &c., appear uniformly in this language, and the music itself is in the style made popular by the gifted Frenchman, Lefebure-Wely, which is imitated closely and continuously. It does not seem probable that organists having reputations, gaining for them access to instruments so large as to contain a vox humana or 32 foot pedal, will use this music. Although intended to be characteristic, it is wholly characterless, and very weak.

It may find a ready sale among teachers and some country organists, but cannot fail to exasperate musicians.

SEBASTIAN B. SCHLESINGER, *The Race*

A little song of but two pages here attracts attention, and one is tempted to notice it if only to say that by "The Race" is meant the contest between the smiles and tears of children as seen in the nursery. A little tear starts for a little dimpled chin, and moves so fast as though 'twould win; but it was beaten by the smile.

If this is not poetry it is something very much like it, however much we may object to such colloquialisms as "got beaten" or "very queer."

The same composer has issued several lyrics that are similar in style and character, such as "There, Little Girl, Don't Cry," "Under the Nursery Lamp," &c.

SEBASTIAN B. SCHLESINGER, . . . *Wedding March*

This march is for the piano, although it is published also for orchestra and military band. The "Wedding March" from Mendelssohn's "Midsummer Night's Dream" music is so popular that it often seems almost an essential part of the marriage service. Certainly it is difficult to introduce any new march in its place. The one here offered will be found useful as a processional piece on many other occasions. It is not difficult to play or comprehend and may easily be "caught up," and hence will possibly prove popular; at least it will be welcome.

PIERRE DOUILLET, *1. Pensée Fugitive.*
2. Spinning Song.

From the collection of piano pieces which this composer has recently published these two are selected as most likely to prove useful, and especially to teachers. The first, which is but two pages in length, forms an excellent study for the proper execution of large chords, which seem to require very long fingers; and shows very cleverly what may be readily accomplished with small hands when the wrists are raised and the fingers are spread out (like an open fan); they may operate the keys vertically, and make widely extended harmonies easy of accomplishment, which are altogether impossible when the wrists are depressed.

The pedal part is not indicated in this "Pensée Fugitive." If it be operated considerably the music may be made most effective. Nor is the power of tone to be used marked at

the commencement, but this is evidently intended to be pianissimo, and hence the student may think of the effect of harps and attempt imitations. This piece is dedicated to the late Hans von Bülow. The "Spinning Song" is inscribed to August Hyllested.

This work is longer, more difficult to execute, and makes greater demands on the intelligence of the player to render all smooth and acceptable, for certain discords are employed which, when delivered at full speed and discreetly, help to indicate the whirling of the wheel, but when played slowly and "without intention" may prove too strange to be pleasant.

The "Spinnerlied" of Wagner ("Flying Dutchman") and the song without words by Mendelssohn, labeled "Spinning Song," are both widely different from this piece, and especially with regard to the leading or realistic theme. In Haydn's "Seasons" and Schubert's "Spinning Song" passages occur which present less striking contrasts; yet still the figure here employed shows originality of structure. This must not be underestimated, for the difficulty of inventing characteristic pieces that do not depend upon the association of ideas already impressed on music lovers is great, and daily becoming greater. Every composer is handicapped by the past, as well as inspired by the successful attainments of predecessors.

Pierre Douillet must continue to write. In music those who write the most frequently write the best. Composers who are prolific not only have "happy thoughts" but bring them to paper for the benefit of others, and so help to fill the world with beauty.

LEO. R. LEWIS, *National School Songs.*

"National School Library of Song," No. 2, is an octavo book of ninety-two pages, printed from movable type on thin paper, and is intended for general use in normal and high schools, seminaries, &c., and appears as a worthy successor to the preceding number, which consists of patriotic, devotional and occasional songs, including folk-songs of many countries.

The selections now made are generally speaking secular, the subjects being mostly taken from nature, treating of the four seasons, &c., and in all other respects are suited for home use. The four part songs of such composers as E. Silas, Ciro Pinsuti, Henry Smart, Harry Leslie, Joseph Araby, G. A. Macfarren, Brahms, Weber, Schumann, Abt, Benedict, Pearsall and Mendelssohn herein find a place, and therefore nothing more need be said as to their artistic character. It is evident at once that should they prove the means of silencing forever many of the inane college songs that find favor in some of our highest institutions a great step in advance will have been taken.

It is not altogether an unusual experience to find professors of mathematics and other serious studies, openly advocating the use of songs having no art-value whatever at festive gatherings and alumni meetings. It seems strange that even at universities where great pride is taken in the reputed intellectual rank of the institution (as indicated by the matriculation papers that are put forth), a sort of merit is sometimes claimed for ignorance of music and its greatest modern achievements.

In the book before us we have at least words which have sense; and many are so good as to bear recital, irrespective of the music. Not being sacred in character, no sectarian views will hinder their general acceptance; and as the subject of love (erotic ardor) is not included, there is no objection to the words being turned into choruses. They treat of matters on which many persons may naturally express themselves simultaneously, rather than those which are only specially applicable to the particularly interested ones. A fundamental difference may be noted between individuals, personal and instinctive feelings and those which are born of thoughts. This distinction may be found equally well marked in solo songs versus choral songs, and in instrumental solos, as the sonata, which is a sort of soliloquy, when regarded in comparison with symphonies. The formal structure is similar, but the real nature of the contents differs with respect to the character of the emotion.

Therefore such themes as "Farewell to the Forest," "The Coming of Spring," "Wake to the Hunting," "Onward We Float," &c., are all in keeping when set to choruses.

There are also thirty solfeggio exercises in four part harmony, constructed to form studies on the attainment of skill in passages of special difficulty, such as modulations, syncopations, complex rhythms, chromatic progressions, enharmonic transitions or curiosities.

In the index a list is made wherein all the songs are classified with respect to their degrees of difficulty. This is a feature that deserves imitation in similar collections.

Care has been taken to avoid straining the voices. The tenor, for instance, does not rise above "F" sharp.

When it is considered that college boys in America have unformed voices, and are not to be classed with college men in Europe (who are old enough to have nature's works so far developed as to make vocal efforts less dangerous), the precaution here taken merits very great praise; more indeed than it is likely to gain, for few persons estimate aright the danger to voice and health which comes from

overstraining the larynx between the stages of boyhood and manhood.

The horrible rancous tone noted in the voices of abandoned women in garrison towns is hardly worse than the quality of tone which hobbledeys sometimes make after much shouting during field games. With such materials to form choral classes instructors often have singularly painful duties to perform. Should a young man possess a better voice than his companions he is often tempted to sing for the pleasure or convenience of others, and is so frequently incited by the pleasurable exhilaration attending his vocal efforts that he soon ruins all prospects of becoming the possessor of a really fine voice, which nature had already begun to fashion; even if he does not suffer throughout life from throat troubles.

In order that the parts assigned to the contralto and bass voices may be equally interesting to the singers, and not of an inferior quality, pains have been taken to provide for them passages of the same degree of difficulty that the training may be equally good. Indeed perfect independence of all the four parts is to be attained only by the use of some of these special studies, because they present illustrations of imitative counterpoint, such as may be found in English madrigals oftener than in German part songs.

W. L. BLUMENSCHNEIN, *Impromptu.*

A piano piece of twelve parts which is effective, well written, not difficult to execute, and will prove useful and instructive, ought to be serviceable. Teachers who wish to find exercises for the attainment of complex rhythmic formations may give it a special welcome.

In the principal theme the right hand must play three notes of equal duration, while the left hand delivers two notes, also of equal length, and repeatedly.

That all may be rendered smooth (legato) and very gradually increased in power demands skill. Nearly all such irregular or contradictory pulsations are much more easily executed at a high speed than slowly; hence they present almost insuperable difficulties to beginners.

In this "impromptu" the notes to be sounded are so easily found by the fingers that considerable fluency is soon attained. With passages awkwardly constructed in this particular much disheartenment results. If on first attempting its performance the tyro maintains the length of the first note of each triplet in the right hand, as though it were not a part of the triplet, and plays the following two notes at double speed, a very easy rhythmic division will be made which will enable him to play it through to the end. He may thus obtain a general idea of the piece and accustom the hands to their work.

When all may be done in this way with ease he may proceed to play these passages, modified differently. The first two notes of the right hand triplet may be taken at double speed to go simultaneously with the first note in the left hand, and the last note of the triplet with the second note of the left-hand. This style is a trifle more difficult than the former; because the first note of a triplet having the stress or accent is better able to bear a slight increase in length than a diminution; and the second and third notes of a triplet move more easily when they are robbed (if ever so little) of their due length in favor of the first note. It may be noticed by reference to any ordinary marches and dances that the beats having accents are less frequently subdivided, and made to consist of notes of smaller lengths added together; but that the second and fourth beats are so subdivided and most conveniently or naturally because they are unaccentuated. The second style proposed will therefore not only be more difficult, but will have a sort of jolting motion.

If in the third place the student plays the right-hand triplets exactly as written and proceeds to modify the left-hand part by making the first note two-thirds of the beat and the second note one-third, all will be as easy to play as if written out in ordinary six-eighth time. Let now the second left-hand note have two-thirds of the beat and the first one-third, and the whole may still be played slowly and with deliberation. As the speed is gradually increased the jolting motion noticed above will become more and more marked a feature. Having now four ways of executing all such rhythmic forms it will be found eventually possible to play them as written, for the hands having acquired a certain degree of facility and the music being now fairly well comprehended and made familiar, the thoughts may be directed, in the fifth place, to the right hand, that the triplets may be perfectly rendered; and then, sixthly, to the left hand, that each note may have exactly half a beat.

Meanwhile the other hand in each case is not scrutinized. Seventhly, the thoughts may be directed alternately to the work being done by the left hand and by the right. Say, for one bar, to see if the right hand triplets are correct, and then for one bar to note if the dual division is perfect. Eventually perfect command over all similar formations is attained or seen to be attainable. Chopin has offered more interesting illustrations of singular rhythmic designs which are fascinating than any other writer.

It may be that the old valse à deux temps (in which two steps were taken by the dancers while the music marked three beats, as usual) led to a particular fondness for such complex motions. We know that any pendulum swinging

in two definite directions may easily be led to change this reciprocal motion (marking time) for a rotary one with little provocation, and that each revolution will be synchronous with the original swing-swing.

It may be that whatever musical device breaks up a reciprocal motion tends to implant an idea of a circumrotatory one, and hence the waltz feeling (the notion of gyrations) comes to us immediately a good waltz, or even an idealized form of the dance is played. Take, for example, the Chopin waltz in A flat, which begins with a long trill on E flat.

On using the successive steps here proposed (for the use of students unable to procure a master) it will be found that the different forms will vary as regards wabbling effects with the speed used and with the style chosen; but all this is educational, and the student must strive to note all such singular peculiarities and classify them.

With reference to the final trial of skill it may be well to start the left hand first, see that its motion is correct, then let it be continued mechanically while the thoughts are completely occupied with the proper delivery of the right hand triplets. Chopin, in his "Fantasie Impromptu," in C sharp minor, begins in this way. Here, however, the triplets are in the left hand, and the right meanwhile must play four notes. With the most obvious changes that will occur to anyone, the above ways of proceeding may be applied to this piece by Chopin also.

Some teachers advise students to exercise the hands separately and then together thoughtlessly; but this is poor educational style, and no classifications are made nor are forms of simplification taught which are useful in playing at first sight.

The composer Blumenschein has used passages which are most markedly in the Chopin manner for his principal theme, and others which are Mendelssohnian for secondary subjects, in which a sort of cantabile relieves the mind of the player temporarily from the teetotum-like difficulties, and the hearer may find comparative rest from the whirling passages in melodies of a vocal shape and character.

ST. LOUIS.

ST. LOUIS, Mo., September 28, 1894.

ST. Louis is the only city in America that has a permanent annual exposition, of which distinction it justly feels very proud. Of course without the omnipotent support of music any enterprise of this description could hardly flourish for any length of time. The directors were evidently aware of this when they assigned music the most prominent place among the attractions at an outlay that is said to be quite enormous. Sousa's Band gives four concerts daily during these forty days, and soloists, vocal and instrumental, change off every week. It is stated that the average daily attendance approaches 15,000, which statement becomes less surprising by the low admission fee of 25 cents.

Now, everybody knows "how" and "what" Sousa plays. The mantle of P. S. Gilmore has evidently fallen on his shoulders, for he too tries to please everybody. As to the "how" of his concerts, aforesaid statement holds good; vim and military precision predominate at the expense of artistic interpretation. In dynamical accuracy Gilmore could have given him valuable hints, whereas Sousa is undoubtedly, as musician, the greater of the two. As to the quality of his programs it must be remembered that a military band is after all a "brass band," and as such cannot make great pretensions.

Mr. Sousa knows this and makes his selections accordingly. My saying that he, like Gilmore, tries to please everybody will not be misunderstood; on the self-same program may be found a movement from a Beethoven symphony, an excerpt from Wagner, an air from an Italian opera, and our dearly beloved "Yankee Doodle." The result is, everybody acknowledges his obliging disposition and applauds with enthusiasm.

Last week a Mme. Koert-Kronold, of New York, made her appearance at the Exposition and pleased everybody with her beautiful voice and noble dramatic accent. However, she has a fault that a great many sopranos are addicted to—that unfortunate tremolo!

Mr. Victor Abecasis, the baritone, late of the Prince of Wales Theatre, London, opened the musical season here by a grand evening concert at the Memorial Hall. He will never do so again, since he lost money and the good will of all who attended it. Selections from A. Sullivan are not en règle in a grand evening concert, especially when the uniform admission fee is \$1. Mr. Abecasis had been fortunate enough to procure the assistance of some prominent local musicians, i. e., Miss Mamie Maginnis, soprano; E. Kroeger, piano; Guido Parisi, violin, and P. G. Anton, cello. Had it not been for the truly artistic contributions of these artists, the gentleman from London might have witnessed perceptible evidences of disapproval. A cello solo, "Scène d'Amour," Fitzenhagen, proved to be the pride of the program, partly because of its intrinsic beauty and partly through the perfect rendition of Mr. P. G. Anton. Signor Parisi ought to abstain from writing and playing compositions of his own. Mr. Ernest Kroeger is undoubtedly an excellent pianist; Raff's "Spinning Song" was charmingly played, but Chopin's polonaise in A flat (op. 33) stubbornly defied him. However, Mr. Kroeger knows that such things are liable to happen by which "a feller can profit."

Mr. Alfred Ernst, of New York, the new director of the St. Louis Choral Symphony Society, has formally taken charge of his position. Whereas he has given evidence of being an excellent pianist, it remains to be seen whether he is likewise a capable director. After the first concert, which is to be on Thanksgiving Day, with Mendelssohn's symphony cantata on the program, I shall be in a position to know. L. KOTTHOFF.

MONTREAL.

MONTREAL, October 3, 1894.

THE Theatre Francaise opened their season on Monday evening last. The house was crowded. The opera chosen for opening night was "Gillette de Marbonne," by Ed. Audran.

The plot of the opera is not very interesting. "Gillette" is the daughter of a great physician and knows some of his secrets, with which she cures "King Rene" of a mortal sickness. She demands as a reward the hand of "Roger de Signolle," a noble of the highest rank, and when he is forced to marry her against his will, departs the same day for the wars, and swears he will not acknowledge her until she presents him with a child, and a family ring which he carefully guards on his finger. She follows and by intrigue manages to become his wife, and when he returns is enabled to fulfill the conditions required, and "Roger," charmed with the circumstance, proclaims her as the countess.

The music is tuneful, characteristic and at times catchy. Mme. Bouit made a most charming "Gillette." She possesses a light soprano voice and uses it to the best advantage. M. Visière as "Le Comte Roger" was most satisfactory. He has a fine baritone voice and sings with dramatic feeling. Mr. Giraud as "Griffardin" is a comedian of the highest class. As soon as he made his appearance on the stage the audience commenced to laugh, and I believe they are laughing yet.

The chorus was well balanced. The rest of the cast acquitted themselves most satisfactorily. The scenery was appropriate and the costumes adequate. The orchestra, composed of twenty musicians, under the baton of M. Dorel are beyond criticism. Taking it all through, the performance the first night was not bad.

Miss Marie Hollinshead gave her farewell concert at the Windsor Hall on Friday evening last. That lady has tendered her services for many charitable purposes, and therefore was well patronized. It was the largest audience ever assembled in this city to hear local talent. She leaves for Europe to finish her vocal studies, and I have no doubt that if she remains there about three years she will turn out a good singer. She possesses a clear soprano voice and has a nice stage presence.

She was assisted by Miss Maud Burdette, contralto; Miss Lily Collins, pianist; Mr. J. C. Barlow, tenor; Mr. A. G. Cunningham, baritone; Mr. Charles Kelly, basso, and J. J. Goulet, violinist. The latter executed "Fantaisie sur l'Opéra Faust" (Gounod), Sarasate, and Romance, Svendsen; "Dudziarz Mazurka," by Wieniawski, with excellent technic and pure intonation, for which he received great applause.

Mr. Lavigne played the accompaniment most satisfactorily.

The first musicale of the season at the hall above Mr. L. E. N. Pratt's piano establishment took place Saturday afternoon last. Mr. Joseph Saucier, our local talented pianist, presided at the keyboard and played several selections by Schumann and a sonata, op. 7, by Grieg, with skill and fine technic. The audience, though not very large, as the admission was only by invitation, spent a pleasant afternoon.

Mr. Pratt has been for some years entertaining our musicians by arranging such recitals at his establishment and deserves credit for the same.

The Pauline Hall Company are entertaining some good audiences this week at the Academy of Music with "Dorcas."

The following are the officers elected by the Montreal Symphony Orchestra:

Mr. J. A. Duquette, president; Mr. Foucher, vice-president; Dr. Fred Pelletier, secretary-treasurer; M. M. Silverstone, J. J. Goulet, Spencer and Reichling, committee; M. G. Couture, conductor; Mr. Gérome, assistant conductor.

The Torbett Concert Company will appear at the Windsor Hall, October 8 and 9.

Etelka Gerster.—Etelka Gerster is about to open a vocal school at Bologna.

Buenos Ayres.—The Buenos Ayres papers say that the Impresario Ciacchi will engage for one of the local theatres the company which was left in Rio de Janeiro after poor Mancinelli's death.

Hamburg.—The Philharmonic Society of Hamburg, now in its seventieth season, has elected Prof. Richard Barth, of Marburg, instead of Julius von Bernuth, who resigned after having been the musical director since 1867. Barth, who up to a few years ago played the violin in public concerts, is well known for bowing with his left hand. Bernuth will direct this winter only the four chorus concerts with the aid of the Sing Academy. The new subscription concerts, which were formerly under Hans von Bülow, will be continued with a reorganized orchestra under Gustav Mahler, for which Pollini has given some of the best members of his orchestra.



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The Sutro Sisters.

THE Sutro sisters, Rose and Otilie, pianists, who made such a sensation in London with their ensemble playing, will shortly return to this country and make their début in Brooklyn at the Seidl Society concert, November 13. Much interest is being displayed in the appearance of these two talented young artists, who have studied under the best masters in Germany.

Where They Are.

MANAGERS will please furnish us with advance dates of their routes to reach this office before Friday noon of each week to insure proper revision.

MARCELLA LINDH.

Newburyport, Mass., October 12; Norwood, Mass., October 13; Salem, Mass., October 15; New Bedford, Mass., October 16; Milford, Mass., October 17; Holyoke, Mass., October 19; Southbridge, Mass., October 23; Hyde Park, Mass., October 24; Chicago, Ill., October 27.

FRANZ WILCZEK CONCERT COMPANY.

October 12, Staunton, Va.; 13, Salem, Va.; 15, Roanoke, Va.; 16, Norfolk, Va.; 17, Petersburg, Va.; 18, Greensboro, N. C.; 19, Salisbury, N. C.; 20, Greenville, N. C.; 22, Brunswick, Ga.; 23, Charleston, S. C.; 24, Savannah, Ga.; 25, Charleston, S. C.; 26, Columbia, S. C.; 27, Anderson, S. C.; 29, Newberry, S. C.; 30, Florence, S. C.; 31, Darlington, S. C.; November 1, Sumter, S. C.; 2, Wilmington, N. C.; 3, Goldsboro, N. C.; 5, Richmond, Va.; 6, Danville, Va.; 7, Charlottesville, Va.; 8, Alexandria, Va.; 9, Washington, D. C.; 10, Baltimore, Md.

Musical Items.

Wants a Piano Player Enjoined.—Justice Gaynor, in the Supreme Court, Brooklyn, N. Y., has been asked in behalf of Franz Wilczek to grant an injunction restraining Jacques Friedberger, the well-known pianist, from playing anywhere other than in Wilczek's employ.

Mr. Wilczek says that in May last he made a contract with Mr. Friedberger for the season of 1894-5. A few days ago he learned that the pianist was going to teach music in the Ithaca (N. Y.) Conservatory. Justice Gaynor took the papers.—Evening "Sun."

Harry Pepper.—Arrangements have been made by Mr. Harry Pepper to give five recitals, viz.: "Evening with the Ballad," "Evening with Oratorio and Song," "Biondina," a suite of descriptive songs and two ballad concerts.

Januschowsky's Success.—In the reproduction of Gluck's "Iphigenia in Aulis" at the Imperial Opera House, in Vienna, September 22, Georgine von Januschowsky, as "Klytemnestra," and Theodor Reichmann, as "Agamemnon," created quite a furore in their respective parts. All the papers unite in saying that Januschowsky was the one of the cast whose singing was entirely in the spirit of Gluck, and whose acting was most dramatic. Hofkapellmeister Fuchs is also warmly praised for his correct conception and reading of the classical score and conscientious conducting of the performance.

"Romeo and Juliet."—Gounod's "Romeo and Juliet" will open the season at the Metropolitan Opera House.

Miss Matteson.—Miss Jessie Howard Matteson has reopened her studio at Chandler's Hall, No. 300 Fulton street, Brooklyn. Miss Matteson has acquired a valuable clientele among the people of Brooklyn, where her ability as a vocal instructor is thoroughly appreciated. Her engagement as contralto in the quartet of the Clinton Avenue Congregational Church continues.

A New Music Hall.—A new music and art hall is to be built at Williamsport, Pa., in connection with the Dickinson Seminary.

Stockhausen.—Professor Stockhausen, of Frankfurt, was operated on for cataract last August. He has entirely recovered and is as busy as ever. The three popular Sunday concerts which he gives annually with his pupils will take place as usual.

Buenos Ayres.—Buenos Ayres will soon see the completion of the largest opera house in the world. It will seat 5,000 spectators and the stage will hold 800 persons. The house is so constructed that box holders can have their carriages drive up to their tiers, and for the occupants of the galleries there are elevators. The parquet seats can be removed and the auditorium converted into a circus in three hours.

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Teaching of Singing.

THE question as to the qualifications required for a good teacher of singing is frequently put forward, and it forms one of the chief points of interest when the decay of that branch of the musical art is being discussed. As to instruments, the best performers are considered the best masters, and though this is not always the case, as teaching requires, particularly in its early stage, that system of graduation which is not always the gift of the most accomplished performers, yet this opinion is correct in general, especially as regards style, expression and the interpretation of different kinds of music. On the same principle many competent musicians maintain that singing cannot be better taught than by singers who have given proofs of their ability on the stage, at church or in the concert room. And no doubt there have been and there are still many eminent masters among professional singers. But if we look closely into the subject, it is easy to see that their qualification for teaching is not due chiefly to their being singers, but is dependent on different and peculiar conditions, such as large experience of voices, great versatility of intelligence, keenness of observation, and on their being thoroughly accomplished musicians. Many of the best singers do not possess any of these qualifications. They teach what they know and what they feel with but little discrimination.

Thus it is necessary to distinguish between singers who have carefully studied all the subjects connected with their art and possess the above named qualifications, and those who are nothing beyond good, nay, even excellent singers. Of the former there are very few. The advice of the latter, however, may be of great value, and ought to be sought after by students who have similar voices and the same repertoire, but not till they have acquired the full mastery of their voices and are familiar with the general means of expression. The complete training of voices and musical talents is quite another thing.

I could quote many instances of celebrated singers who have been most injudicious in teaching. I heard of a lady who besides being deservedly famous as a singer was also rather a good musician, yet she spoiled many voices, causing occasionally severe and dangerous illnesses, by her desire to make her pupils sopranos, she herself being a soprano.

I met lately with a pupil of another of the greatest lady singers of the day, who, after a few lessons, was given by her mistress the air from "Favorita." Soon after, seeing that she had to do with a soprano voice, the lady made her pupil sing the air from "Trovatore," a song which requires complete development of the voice and great power of expression. All this happened in the course of a few months. The voice had resisted the strain, and the young lady sang her air emphatically and with great dramatic energy. But the damage done to voices by pushing them too high at an early stage makes itself felt later on. It is, moreover, prejudicial to the taste to begin the study with great dramatic songs requiring much energy. It is done at the cost of that refinement which is the foundation of all true artistic performance. As I wrote two years ago in this same paper (No. 78, "Systems of Singing"), such hurried and irregular training is the chief reason that the voices of most singers are worn out at forty and even thirty-five years of age, while those who have received a careful and gradual instruction can sing with success at fifty and even later.

Another young lady who had already studied with other masters went to a famous singer for some finishing lessons. Her last teacher had had great trouble to cure her of the defects which she had incurred under her previous professors, who forced her voice and took little care of the rest. He had succeeded in strengthening considerably the medium notes, which were weak and had little tone. The lady singer did not find fault with the method of her new pupil, but suggested to her to take the medium notes in a soft, sweet way, pointing out most inappropriately a celebrated tenor as an example. Thus, all the advantage derived from earnest study was lost, and whenever a passage on the medium notes requiring energy of expression occurred, nothing but childish and empty sounds were forthcoming.

The instruction given by professional singers (I am speaking of those wanting the qualifications mentioned before) may have another disadvantage if given to pupils not advanced in their musical and vocal education. Its influence is apt to destroy their individuality, while the hints given by a competent professor always leave much for them to think over and to do by themselves. The true master of singing ought to be able to perfectly appreciate the capabilities of each pupil so as to make a judicious choice of exercises and music adapted to him, and instead of forcing him to do after his personal likings, almost forget himself, and only think of the voice and talent intrusted to him.

But all the harm is not done by professional singers, who, when forced by age to retire from the public career, undertake to instruct other people. Nor do I mean to say that it is indifferent whether a professor of singing has any voice or not. Only he may be something less, and must be something more than a singer. He need not have a completely developed voice or be a remarkable performer. But he must be able to show by his own example how to breathe properly, how to attack the notes in different registers, how

to produce the different shades of sound, how to execute passages and embellishments and what sort of accent and expression is required by different kinds of music. All this can be done without any display of the power of one's voice or any peculiar cleverness in singing. In fact, what is the use of a baritone being an accomplished singer in placing a female voice? In this case he would belong to the category of masters who are no singers at all.

With regard to this second category, the number of would-be professors of singing is enormous, as every pupil of a conservatoire who is able to accompany on the piano, and possesses an elementary musical education, starts with great assurance to train for the professional career people who cannot pay high fees. Even among composers and remarkable musicians there are very bad masters, who know very little of the subject, and give very confused and imperfect instruction all round. Several talented professors of this class are known to have given at the first lesson an operatic score to pupils who had never before studied singing.

A curious instance was once furnished by a well-known and reputed master who, wishing to push from the first lessons a soprano pupil as high as C, and the pupil hesitating, used these very words: "Burst, but take it!" It was like a professor of the trombone who, on being asked by a pupil of his how he was to manage to produce a sound, answered: "Blow into it, and something will come out of it!"

The fact is that the teaching of singing is a quite distinct and peculiar branch of the musical art which only those who have earnestly considered and studied the matter can be entitled to profess.

The renown which some not thoroughly competent masters have acquired is due to their good fortune in often meeting with people gifted with fine, easy voices, and musical talent. As for pupils who are not successful, their failure is satisfactorily explained to the world by saying that they lacked the necessary requirements. And yet this ought not always to be taken for granted, as natural gifts are sometimes hidden under a very rough appearance. But only a really proficient teacher is able to protect and develop such gifts, and to correct or mitigate natural defects.

Consequently the cleverness of a teacher is not always to be tested by the results obtained from students with strong manageable voices and a certain musical instinct, but even more by the education of poor and thin voices and of not very musical people.

Nothing then is to be more strongly impressed upon students than a careful choice of their teacher. They ought to distrust everyone who promises to put them on the stage after a few months' instruction, or is willing to push them on too quickly, everyone who does not spare their voices or does not give them full and precise hints about respiration, the placing of the voice and execution, and who is not particular about all their defects and faults. They must, lastly, avoid any master who gives them, too soon, songs extending over a large compass or too difficult in any other respect.

There is a general complaint in Italy and abroad about the unsatisfactory results obtained in public institutes as regards singing. I have already treated this subject, but it will not be useless, I think, to repeat here some of the considerations expressed before. The harm is not always to be attributed to the incompetence of teachers, but rather to the rules generally adopted. The time of study is too short for a really artistic education, the pupil receiving only a lesson of a few minutes every time. This is particularly absurd, for nothing requires a more constant and careful assistance of the master than singing.

As to instruments, though even in this case the pupil ought not to be left too much to himself, the question is principally one of execution and style. But in singing it is the instrument itself which has to be formed and developed, and the instrument being intimately connected with its possessor, depends to a great extent on his temperament, physical conditions and will. Such dependence must be carefully watched and directed in the right way, as it often gives rise to obstacles which it is necessary to remove. Half an hour ought to be the shortest time given for the lesson to every pupil, and even that will only be sufficient for advanced students where the question is chiefly one of refinement and style. In the earlier stage, that time is too short for earnest and diligent instruction, for every voice must be carefully developed by the master himself, and, besides, a few minutes' rest must be granted during the lesson.

Thus it happens that in public schools only those pupils who take private lessons besides the ordinary ones reach a certain degree of artistic proficiency. But as the object of public institutes is not that of supplying a cheap means for trifling away time with music, but to furnish a really artistic education, it is urgent to issue new rules better suited to that aim. Only then will the decay of the art of singing, so often complained of, be arrested, and a new "golden" age for singing and for singers in general, not only for the chosen few, take rise.—L. Vivarelli, in London "Musical News."

FLORENCE, August, 1894.

"The Bartered Bride."

NO opera has been given in Germany or Austria for the past two years, excepting Mascagni's "Cavalleria" and Leoncavallo's "I Pagliacci," which has proved so popular as "Die verkaufte Braut" (The Bartered Bride), a work which was written twenty-eight years ago, and achieved no measure of success outside the country of its composer until ten years after his death in a madhouse. Its first appreciation in the musical world dates from the Vienna musical and dramatic exhibition held in 1892, when a company from the Bohemian Opera House at Prague sang it for the first time in the Austrian capital. Since that time it has made its way from one German opera house to another until it is now included in the repertoire of every one of them, while audiences and critics are saying that there has been no such comic opera heard since the days of Lortzing and Weber. There is the promise that we are to have it this winter in New York.

The German encyclopedias devote only a few lines to Frederick Smetana, the composer of this work, which has acquired such a tardy popularity; but the attention which it has drawn to the remarkable career of the man that wrote it will probably create an interest in him. Beyond the biographical details of his birth in 1824 at Leitomischl, a small town in Bohemia, and his death in the city asylum at Prague sixty years later, there is little information given about him. In 1856 he was the director of a philharmonic society at Gothenburg, and ten years later became the first musical director of the Bohemian National Theatre at Prague. He remained there until the time of his death.

The encyclopedias say that Smetana was the founder of the school of national music in Bohemia, and that is their recognition of the years of unhappiness and struggle that made up this unfortunate man's life. Smetana devoted his life to the development of a national music for his people, and probably this would have come, whatever disposition political expediency made of them. As director of the National Opera House he wrote a number of operas whose subjects were taken from the life and history of the Bohemians. None of them ever became known outside of Prague until "The Bartered Bride" was given in Vienna. There were probably excellent reasons why Vienna during the years of her activity saw no reason why it should build up the reputation of a national Bohemian composer, such as Smetana was, and probably the importance of the composer as a figure in the world of arts will singularly enough be recognized through a work to which he attached but little importance.

The composer wrote in all eight operas. The first was given in 1863, and was favorably received in Prague, although it could never be expected to make any impression in other countries, being thoroughly local in spirit and story. The production five years later of "Dalibor" created a clique against the composer, and he was accused of attempting to germanize Bohemian music, which was at that time a charge grave enough to arouse a determined hostility to the musician, whether it were true or not. Smetana's ambition was to found a national music for the Bohemian people; but even among them he was misunderstood and unappreciated, which was perhaps a greater trial than the neglect and disregard of the outside world.

But his operas were popular in Prague, "The Bartered Bride" reaching the 100th performance there twelve years ago. After the production of "The Two Widows," in 1874, the greatest misfortune that one could conceive to a musician overtook Smetana. He became completely deaf. In a string quartet, called "Aus Meinen Leben," composed two years after he became deaf, Smetana is supposed to have expressed his sufferings. Great as they were, his work was not ended, and what is regarded by some critics as his best came after his affliction. "The Russian" and "The Secret," as well as "The Devil's Wall," were written when he was so deaf that he could hear nothing.

He had finished just before he became deaf "Libuscha," an opera written for the opening of the new Bohemian Opera House at Prague. He was working on an opera to be called "Viola" when in 1883 his mind gave way, and in April a year later he was removed to the insane asylum. He died there a month afterward. A suite of symphonic poems called "Mein Vaterland" was composed after his loss of hearing, and it is regarded as a remarkable expression of the national character he struggled to give to his music.

It was the noticeable influence of Wagner, in his work that led to the opposition against which he had to struggle from his countrymen. "The Bartered Bride" was written to show that he could succeed in a lighter vein and with a closer observance of national style. Like several of his other operas it suffers from the weakness of the text. But the music is said to be usually fresh and pleasing. Its composer lived to see some of his pupils take a high place in the world of music, and pre-eminent among these was Anton Dvorák.

He was himself a pupil of Liszt, who once wrote him this advice: "The principal lesson of the artist of every age is the perseverance in his inner conviction of good and the consequent cultivation and accomplishment of this."

Smetana made this his end in life, died in a madhouse, and is becoming known to the world outside his own country by means of a work written a quarter of a century ago and not thought much of then by its creator.—"Sun."

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NEW YORK, WEDNESDAY, OCTOBER 10, 1894.

WELL, well, well!

"When in the course of human events it—"
Well, well, well!

B. & S. stands for a good many things and a great many attributes, say Beautiful and Shapely, as that describes the styles of the Brown & Simpson piano. Again B. & S. means Buy and Sell—that's what Brown & Simpson dealers do.

BUSINESS with Lyon, Potter & Co. is steadily increasing. Mr. Potter's methods are bringing forth fruit. His personality pervades the whole establishment and its success proves the popular estimate of him. He is a good business man.

STYLE "O," made by Otto Wissner, promises to become very popular among Wissner agents. It is large and massive, the architectural features are most excellent and the scale is splendid. The Boston fall has been adopted for this style and looks handsome on it.

ALL that has been said regarding the Schwander action is being daily verified. Better still, Wm. Tonk & Brother are receiving more and more orders daily for it. That shows how it's grown. All houses using it are busy, and they are daily becoming more enthusiastic regarding it.

RECENT specimens of Hallet & Davis pianos which have come under our notice show that the standard set up by the Hallet & Davis Piano Company is being religiously observed. Business with them is good when they cannot supply certain styles in less than two weeks. They are doing splendidly.

MR. FELIX KRAEMER, traveling for Kranich & Bach, was last heard from at San Antonio, Tex., on September 30, having finished his rest in California, where he has been hunting and fishing. Mr. Kraemer has been through Southern California, Arizona, New Mexico, Oklahoma, Mexico and Texas, and reports business improving at every point he has visited.

THE Kimball agent in London, England, Mr. Robert M. Marples, 7 Cripplegate Building, has recently exhibited Kimball organs and Kimball pianos at Manchester, England, and secured testimonials of praise from artists and merchants, together with orders for these instruments. Mr. Marples does an extensive business in various lines and has commercial connections in all sections of Europe, and his identification with the Kimball line of goods signifies business for the Chicago house.

MR. JOHN LUDWIG, of Ludwig & Co., is back from his extended trip. Wherever he went the Ludwig piano was known, and where it was not appreciated he succeeded in convincing the dealers he desired as agents that the Ludwig was A1 value for the money they invested in it. As proof of this the busy condition of the factory of Ludwig & Co. is offered. They have been busy all this year and are busier to-day than ever before.

MR. JAMES M. VOSE, of Boston, accompanied by his son, Mr. Frank Vose, made one of his rare visits to New York city last week to personally superintend the purchase of some supplies, particularly veneers. He paid a visit to the office of THE MUSICAL COURIER, and in a short chat expressed himself as well pleased with the present business of his house, especially with their retail trade in Boston. He spoke in warm commendation of their new traveling representative, Mr. Drew, who is, he states, one of the best men they ever had, a practical piano man from a mechanical view point and an expert salesman, who is sending in orders sufficient to keep the factory running in a gratifying manner. The Messrs. Vose succeeded in finding some veneers here that they promise will work up into some handsome cases than have ever before enclosed a Vose piano—and that is saying a great deal.

JAMES & HOLMSTROM have a few more of those parlor "gem" grands finished.

They have been improving on their first lot, and have something now well worth the attention of dealers who desire to handle a medium priced grand which combines musical and other qualities of a desirable nature.

MR. A. DALRYMPLE, who for the past two years has been traveling for a Washington, N. J., organ manufacturer, has taken a road position with Estey & Saxe, of this city, and will be found hereafter in their territory selling Estey organs. Estey & Saxe control New York, Connecticut and parts of New Jersey and Pennsylvania.

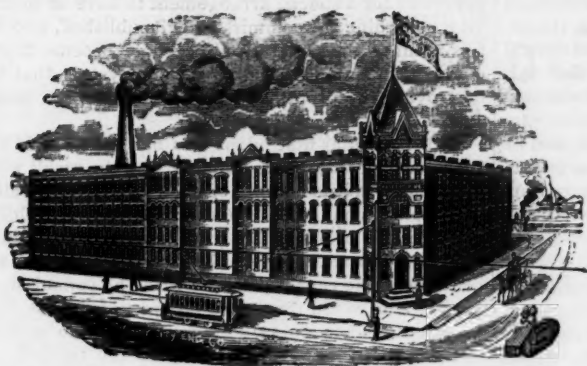
MR. CHAS. H. WAGENER, representing the Story & Clark Organ Company, of Chicago, at London, who left Southampton on the New York on September 29, was full of business before his departure from England. His visit to the United States is of short duration and is in connection with important developments regarding the extensive foreign trade of the house. It is surprising to note how firm a hold the Story & Clark instruments have gotten in Europe, and on the other hand, considering the quality of the goods and the merit of the article, it is not surprising.

MESSRS. BREITKOPF & HÄRTEL have secured the Wm. Rohlfing & Sons' Milwaukee, Wis., catalogue for representation in New York and the East.

The many friends of Mr. Edward Schubert, formerly in business at 23 Union square, this city, will be glad to know that he has taken a position with Breitkopf & Härtel, and can now be found in their salesrooms. Mr. Schubert has been for the past two years in Milwaukee with William Rohlfing & Sons, and comes East among his old friends, bringing with him for their consideration the popular Rohlfing catalogue.

TO the student of numbers and the believer in omens the first letters of the names of the men in the Briggs concern furnish an interesting combination. B. for Briggs is the second letter of the alphabet, I. for Irish is the ninth letter, F. for Furbush is the sixth, and D. for Dowling is the fourth letter. Their aggregate is 21, a trinity of sevens. Seven is the complete number. Here is a trinity of the complete number, all of which argues well for the goods manufactured and sold by the men mentioned. But signs count for nothing in this world. It's success that brings success. There is where the Briggs is now.

THE E. P. Carpenter Company are sending to the trade an elegantly gotten up little book especially devoted to its Style K, 7½ octave piano case organ. The little book contains two cuts illustrative of the different woods—walnut and quartered oak—in which this style can be obtained. These illustrations certainly show some of the handsomest designs in this style of piano case organ we have ever seen. The E. P. Carpenter Company are a progressive concern. They do not believe in letting well enough alone, but keep eternally at it, producing one handsome style after another. That is the reason that their organs are so prized by dealers.



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DEALS AND RUMORS OF DEALS.

THE air is full of deals and rumors of deals. Always at this season of the year there are changes. Some are of vast importance, changing the entire commercial map for several makes of pianos or organs, others are of minor importance, the whole having a disquieting effect on the trade. To one who watches these changes as they occur or has cognizance of them before they are public property, the study of what they portend is fascinating.

No piano agency can be taken from one man and given to another in the same town and the deal affect none but the two dealers interested, together with the manufacturer. The effect runs far beyond the two men and the manufacturer. The deal has its effect on almost every dealer in the town. The former dealer was selling the piano, say, on a large payment down and quick instalments, finishing up the purchase in a short time. The next dealer, having a greater supply of money, may sell for a small payment down, giving extended time to the purchaser. The piano is taken from one field of commercial handling to another. It will draw from the large payment people, with the added class of small and slow paying purchasers. The effect for good or evil is felt by all dealers in the town. But this is not a homily on the effect of a different commercial handling of a piano. The deals and rumors of deals interest us.

In Chicago.

The Manufacturers' Piano Company are now busy in planning their new home, to which they will move January 1, or as soon thereafter as they can get the building ready. The present lessee of the building has a claim against the owners, the validity of which would be clouded did they vacate before that time, otherwise they would get out and turn it over to the Manufacturers' Piano Company at once. The rumor that old Weber Hall was sought after by this company is true and not true. At one time after the company had decided to move, if Lyon, Potter & Co. had offered to sublease to them the deal could have been effected. But no bonus would have been paid. Now that the new home of the company has been decided on, they feel that their choice is a most excellent one, giving, as it will, a chance for an extensive display of pianos, something they have never been able to make in their present quarters, or in old Weber Hall.

Lyon, Potter & Co. have settled on their decorations and will put them through as soon as possible. They promise to make their new quarters very inviting and a fitting home for their excellent line of instruments.

Nothing as yet has been settled about the Chickering representation in Chicago. The plan of the company in substance was given to the trade in a former issue. There is nothing further to say at this writing.

No new manager for the Mason & Hamlin Organ and Piano Company to succeed Mr. Hyde, whose resignation takes effect January 1 next, has been secured. Negotiations are going on now that will either place the Mason & Hamlin Organ and Piano Company in new warerooms, or give them excellent representation in combination with another house. To give the chances in figures, it is now seven to ten that they go into combination. There is a good clientele for the Mason & Hamlin goods in Chicago, and with careful and judicious management both pianos and organs should be sold in large quantities during the present season.

There is a rumor of an organ manufactured now in Chicago becoming a thing of the past, or of at least the present house manufacturing it dropping it, taking one of the famous makes in its stead. And there is a rumor of another piano change in Chicago, a good piano, too.

In Cincinnati.

The Hockett Brothers-Puntenney Company, although a new concern in Cincinnati, have the Chickering piano for a leader, and with good work that piano will become a factor there and resume its old prestige. It has a splendid following in that city, which the want of representation for the past two years has not killed. Then this company have the Briggs, which is better now than ever before. Together with other pianos this combination promises to become a large factor in Cincinnati, as it is in other cities where the firm has houses.

Another piano is going into a house in Cincinnati. It was no rumor last week that a deal was on for an Eastern piano which would be run up to a thousand

or over the first year. The deal did not go through because the parties could not agree on certain things. The deal is on for another enterprise, and it will probably be settled this week. Just what effect this will have on other pianos handled by this house cannot yet be told.

Mr. Wheelock was in Cincinnati last week, and he was also in Chicago. He reports no changes in Cincinnati representation and no prospects of any. Representation must be good, or he would not be satisfied.

In Boston.

Mr. McKee, in charge of the retail department of Mason & Hamlin Organ and Piano Company, has purchased several Pease pianos to be sold in their warerooms. This will make the Mason & Hamlin Organ and Piano Company a different factor in Boston trade. It is also good representation for the Pease piano.

There is nothing new regarding the Weber Piano Company's plans. Negotiations are still on and their successful terminations are confidently expected soon.

The Briggs deal with Chandler W. Smith is known, being reported in last week's issue of THE MUSICAL COURIER, and needs no further comment.

In New York.

The taking of the Pease piano by the Boston house of the Mason & Hamlin Organ and Piano Company naturally pleases the Pease Piano Company, as the piano was selected after a careful consideration of other makes. And it may mean that it will eventually go into the New York house under Mr. Holyer.

On Tuesday of last week Mr. W. F. Tway, of the Tway Piano Company, New York, closed a contract with Mr. James H. White, of Wilcox & White, for the New York representation of the Wilcox & White organs, including the pneumatic Symphony. For some time the Wilcox & White Organ Company have been running their own business in the wareroom of Hardman, Peck & Co. This branch business is not popular with them and after finding as good a representation as the Tway Piano Company can give it they readily closed with them. Organs will be shipped to the Tway Piano Company at once, though the Wilcox & White room in Hardman, Peck & Co.'s warerooms may be run until February. Mr. Tway is an old-time organ man; he sees a good field here for the "Symphony" and will push it.

The above are some of the deals completed and in prospect. There promises to be big changes in piano and organ representations this fall, and as there is excellent prospect of large business the situation is extremely interesting. The peculiar commercial conditions that have existed for the last two years have necessitated the alteration of the arrangement between many manufacturers and dealers, which changes have of necessity been held in abeyance awaiting the revival of business that has now come, and the next few months promise much significant news.

COMMISSIONS.

Another Suggestion.

A RECENT reference in our Chicago letter to some trouble Lyon, Potter & Co., of that city, encountered in a commission claim brings to mind the advice given several years ago by THE MUSICAL COURIER on the proper treatment of this disease.

As we have just had occasion to observe that the malady is as virulent in the European trade as in the American trade, the advice applies equally to both sides.

We said then, and we say now, that the best plan to eradicate the trouble is to put several large signs in the piano wareroom reading:

WE PAY NO COMMISSIONS.

This sign need not necessarily interfere with existing relations between the firm and the parties who have earned what, as a matter of courtesy, may be called legitimate commissions, but it would add greatly to the local prestige of the house which would adopt it, and it would advertise such a firm tremendously if for no other reason than the advertisement which the comment upon the action would bring.

To make the thing effective, the firm adopting it should also announce the new departure in the daily

papers under a special arrangement to have an interview regarding the commission evil published, and in this manner the general public would become thoroughly acquainted with this vicious system that is destroying the profits of the piano and organ business.

Such houses as first adopt this method will add to their local prestige and standing, and the result will be a complete discomfiture of their hesitating rivals.

The piano man who would come forward boldly and in public prints, in his own announcements and in his warerooms, state that he does not propose to continue in the capacity of ally with the commission fiends; who would throw the odium upon those deserving it, and in doing so would propitiate public opinion, is the one who would gain the immediate financial advantage in his section. He would certainly gain the indorsement of the press, of the public and of all those who were in times past compelled to pay higher prices for pianos and organs than they should have paid, the difference having gone to the commission fiend.

This is the one way to stop this disgraceful system. Every teacher who would dare to utter a disparaging opinion regarding the piano firm that put itself upon such a platform would at once be suspected as a commission fiend, and for self-protection he would be compelled to be silent.

But, as we said before, the piano firm that would decide upon this magnificent step should explain the whole system and its rottenness to the public. This is essential to its successful propaganda. The many families who to-day have in their possession badly made and poor toned pianos purchased through commission fiends could also be made excellent material for exchanges of instruments. The scheme is a very big one if worked out, but where are the firms to take hold of it?

AFFAIRS OF HAINES.

IT is very gratifying to record that Haines Brothers have settled the internecine fight that threatened the life of the concern, and that they are now recovering from the effects of this civil warfare. There is nothing that will so quickly and effectually kill a nation, a corporation, or a firm as an internal struggle. A conflict of authority breeds mutiny in the ranks. When partners are quarreling their fights extend among the men under them, and from the superintendent of their factory to the smallest oiler in the shop the merits or demerits of each partner are discussed and sides taken. With these minor quarrels going on the product of that establishment cannot possibly be of as good a grade as when there is no fight. Particularly true is this of a piano factory, where there is so much work intrusted to the honesty of workmen. All causes of discontent had better be settled at once before there is a noticeable lowering of the grade of work turned out.

The internecine fight among the members of the concern of Haines Brothers has gone on for some time, although the open warfare was not brought to the trade's notice until some months ago. During this time there has been little or no business for the concern, and while this conflict might have militated against the quality of Haines Brothers' product had there been big business, the absence of much manufacture has given little cause for a spreading among the men of that spirit of mutiny spoken of above. This has indeed been fortunate for Haines Brothers. Of course the prestige of the house has suffered. They have done nothing for a couple of years to keep it up. On the contrary, the airing of their grievances has helped the work of deterioration of prestige.

Again, the report of the many and fruitless attempts to replace the concern on its feet by re-

"What a delightful touch your piano has," said Mrs. Softstop.

"Do you think so? I am glad you like it. I particularly requested that a Roth & Engelhardt Action, made at St. Johnsville, N. Y., be used in this instrument. I think it perfect."

moving all disturbing elements (that being public property has been printed) have helped to keep the name of Haines Brothers from growing with the public. All of this has now to be overcome, and it will require much and careful work. There is no reason now for further disintegration. Harmony is once more in the ranks of Haines Brothers. They have shown their ability to tide over many threatening storms, have the respect of all their creditors, and with a prosperous season during 1894-5 the affairs of Haines show a possibility and a probability of being straightened out.

Before speaking of what they are doing or what their prospects now are for work an incident happening a week ago Friday needs recording.

As spoken of some time ago Tower, of Cambridgeport, has been the hardest man to reconcile. He agreed to nothing that other people agreed to. They agreed he was something; he disagreed with them, we presume. It is needless to repeat the story of how Mr. Haines, Sr., charged Tower with withholding notes, intimating that Tower had hypothecated them; nor of the many acts of this erratic dealer within the shadow of freedom loving Boston. Here is a new story. Said Mr. John Haines last week Thursday to a representative of THE MUSICAL COURIER:

"On Thursday last we paid to Tower's representative \$250, being a quarter of the amount of money he demanded, and which we refused to pay. It was agreed that if we paid \$250 the balance could stand over, so we paid it. Friday afternoon at 3 we were notified that unless we paid the remaining \$750 by 11 o'clock Saturday legal proceedings would commence. Rather than have the sheriff in here over Sunday to be kicked out Monday we paid the amount demanded.

"At the time the demand came a couple of thousand dollars' worth of goods were backed up to our factory and were being unloaded when I caught the men. The goods were sent without order. I refused to accept them, and when asked by the men where they were to put them suggested that there was a river back of our factory. I didn't care what became of them. The actions were taken away, I know not where. This is a sample of the work we have put up with from Tower." The incident needs no comment.

At the present time the factory of Haines Brothers is turning out 35 pianos a week and they have no stock. All this Mr. John Haines states, and a trip through the factory verifies his statements. There are orders ahead and the factory is in a fair shape to be thoroughly busy up to Christmas time. Mr. John Haines is much in evidence around the warerooms at present, but will take a trip shortly among Haines agents. With harmony restored there promises to be a return of prosperity for Haines Brothers.

Steck Scales.

NEW Steck Scales would have been the more appropriate heading. During the past few months Mr. Fredk. Dietz, the superintendent of the Steck factory, has designed and worked out new scales for each size of the Steck pianos. When we say new scales we mean literally new scales, not the old ones slightly changed.

In each size new plates are used, and from 1 to 1½ inches have been added to the length of string, thereby gaining an increased volume of tone. This gain is especially noticeable in the bass. Style B, the smallest of the Steck uprights, is a strong, full toned instrument, as powerful as the second size Style E was before the new scale was used. Likewise the middle size Style E takes the place of style D under the old scale, and style D, the largest, verges on the parlor grand.

There has always been an individuality in the Steck tone. These instruments are popular because of the refined musical qualities which they possess. In constructing them for greater volume of tone these desirable features have been preserved, and the Steck new scales are not only equal to the Steck old scales, but have additional advantages which will be admitted by those familiar with this make of piano.

Specimens of the new scale are on exhibition at the warerooms on East Fourteenth street.

Whaley, Royce & Co., of Toronto, have taken the agency for the Steck.

—Nicholaus Faust & Son were sufferers by a fire at Kaukauna, Wis., September 26, when their building and its contents were burned to the ground. Their loss is \$3,000, only \$800 of which is covered by insurance.

—The property owned by the Burdett Organ Company was offered at public sale September 29. The vacant land west of the building was put up first. The best bid was \$94 per foot. The liquidating trustees were not satisfied and the sale was adjourned until Saturday, October 30.—Erie (Pa.) "Herald."

EMERSON IN NEW YORK.

ONE of the opportunities for retail salesmen that has been much sought after by the several gentlemen who are at present seeking to again identify themselves with the piano business has been that of manager of the New York branch house of the Emerson Piano Company. According to Dame Rumor, the place has been filled by no less than half a dozen of the "floaters," who have consummated so many deals in their minds that they don't seem to be able to get down to an actual appreciation of the conditions that keep them out of the trade.

The truth of the whole matter is that one of the brightest of the younger of the salesmen, Mr. Francis J. Bird, has been awarded the prize. Mr. Bird was for some time connected with Messrs. J. & C. Fischer as a retail salesman in their Fifth avenue warerooms and subsequently went to Philadelphia to take charge of the affairs of W. D. Dutton & Co. for the owners of that concern, Hardman, Peck & Co., a position which he has held for some four years. Associated with Mr. Bird in his new charge will be Mr. Hartpence, another of the bright "youngsters" who have won their way by active hard work, and Mr. H. D. N. Wales, who will succeed the late Mr. Mendenhall as bookkeeper and cashier.

The Emerson branch in this city, therefore, starts out newly officered by three energetic young men, who will do some hard work this fall to show that the confidence reposed in them has been well placed, and with the firm footing the Emerson piano has secured in this city and the adjacent towns, there is every reason to predict that the business here will be larger between now and January 1, 1895, than it has ever been before in a similar period.

[LATER.—At the moment of closing this form and too late to alter the above statement entirely, we learn from the Emerson Piano Company that all the arrangements stated above have not been consummated.—EDITORS THE MUSICAL COURIER.]

The Merrill Piano Company to Move.

THE Boston retail warerooms of the Merrill Piano Company will be moved shortly to Boylston street, next door to the Emerson Piano Company, at 114 Boylston street. The move is in every way a good one. The Merrill piano, enjoying distinction among the music loving people of Boston, has been handicapped by an upstairs wareroom on Tremont street. By going over on Boylston street and taking a downstairs wareroom Mr. John Merrill has shown his good sense. The move will surely benefit such a piano as the Merrill has proved itself to be.

By the way, there is a sort of deal on between the Merrill Piano Company and a man particularly well known to the dealers of the United States, and should it be closed it will mean much for the Merrill piano.

Removal.

MR. PERCY ASHDOWN, representing the American branch of Edwin Ashdown (Limited), has removed his place of business from Nos. 1 and 3 Union square to No. 29 East Fourteenth street, into the wareroom formerly occupied by the Schubert Piano Company.

Water in the Bradbury Factory.

THE bursting of a 5 inch pipe connecting with an emergency tank on the roof of the extensive piano warerooms and factory of Freeborn G. Smith, at 772 to 778 Fulton street, yesterday afternoon caused a slight damage and a little inconvenience for the time being, but by a liberal use of sawdust and a judicious use of oil soaked cloths everything is as smooth to-day as it was before the accident.

In an interview with a "Times" reporter Mr. Smith denied the story published this morning that the water was knee deep and that pianos were submerged. Mr. Smith said that every piano is intact. All were covered and no water got inside of any of the instruments.

The pipe burst on the second floor and the water dripped to the floor below. As soon as the accident occurred the employes removed the pianos to a place of safety, so that very few instruments were dampened. Half a dozen cartloads of sawdust were used to soak up the water. The greatest damage is done to the ceiling and floors and this can be repaired at comparatively slight expense. Mr. Smith says his loss will hardly reach \$1,000.—Brooklyn "Times."

THE last clause in the above is the correct one, excepting the question of damage, which will not exceed \$300. The accident happened last Wednesday afternoon. At the present time the work of placing in position a new Georgia pine ceiling is about finished, and during this week the warerooms will be in better shape than ever before. The offices of the Bradbury are at present upstairs. Mr. Smith's office escaped damage.

There were no pianos injured.

In Town.

AMONG the trade men who visited the city the week past, as well as those who called at the office of THE MUSICAL COURIER, are the following:

A. K. Philleo, Philleo Brothers, Alexis, Ill.
Alois Brambach, Brambach Piano Company, Dolgeville, N. Y.
E. D. Tuttle, organ reed manufacturer, Kenosha, Wis.
L. Smith, Roanoke, Va.
J. N. Nichols, Camden, N. Y.
Chas. Pabst, Wilkesbarre, Pa.
R. B. Lee, Richmond, Va.
John I. Owens, Poughkeepsie, N. Y.
Lucien Wulsin, Cincinnati, Ohio.
Jas. W. Vose, Boston, Mass.
F. M. Hulett, Plainfield, N. J.
Frank Jones, Orange, N. J.
N. A. Hulbert, Scranton, Pa.
Wm. S. Wright, Dover, N. J.
G. Richardson, case maker, Leominster, Mass.
G. B. Miller, Rochester, N. Y.
J. H. Johnson, Orange, N. J.
S. E. Hirscher, New Orleans, La.
W. H. Longstreet, Elmira, N. Y.
Geo. B. Foster, Rochester, N. Y.
J. A. Norris, traveler Mason & Hamlin Organ and Piano Company, Boston, Mass.
L. Babcock, of L. & A. Babcock, Norwich, N. Y.

P. M. A., N. Y. and V.

FOLLOWING is the call for a meeting of the Piano Manufacturers' Association of New York and Vicinity, which occurred too late yesterday to report.

NEW YORK, October 3, 1894.

To the members:

GENTLEMEN—I beg to notify you herewith that the next regular meeting of this association will be held at the Union Square Hotel on Tuesday next, October 9, at 3 P. M.

(Signed)

LOUIS P. BACH,
Secretary.

—Mr. F. H. King, traveler for Otto Wissner, started on a Western trip last Monday morning.

WANTED.—Piano salesman, competent, energetic, of middle age, musical; successful traveler for 13 years for German piano manufacturers in most countries in Europe, wants position here; will act as agent for exportation of American pianos to Europe. First-class references. Address "Pianos 100," THE MUSICAL COURIER, 19 Union square, New York.

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BUSINESS TROUBLES.

Assets Hard to Find.

Frank M. Hanse, the assignee of the firm of Ropelt Brothers, the piano manufacturers in the Brackett House Building, who failed a short time ago, filed his inventory in the county clerk's office yesterday. The assets of the firm are nominally \$8,527.65, and the actual value of the same \$4,585.50. The liabilities are \$3,556. The individual liabilities of John Ropelt are \$2,151.32, with no assets. George M. Ropelt, the other partner, has neither assets nor liabilities personally.—Rochester (N. Y.) "Democrat and Chronicle."

Wants an Accounting.

Suit was entered yesterday by Elizabeth Hauch against H. P. Ecker to recover money she had loaned him. The plaintiff states that at various times she loaned Ecker large sums of money, aggregating with interest \$9,301.28. He has made small payments on account of the loan, which she is willing to give him credit for. She, however, kept no account of them nor gave him any receipts. She is 50 years old, uneducated, unfamiliar with the English language, and depended on his statements. She, therefore, cannot give the exact amount of the credits he is entitled to, but she wants him required to swear to the payments, giving days, dates and amounts, and then pay her the balance. The amount due is large and he refused to pay it, therefore the suit is brought.—Pittsburg (Pa.) "Press."

Julich Sues Martius.

H. Julich, a music dealer on Second street, got out a warrant to-day for the arrest of W. Martius, of the firm of music dealers doing business in the Burke Block. In his complaint Julich charges Martius with embezzlement, setting forth that he took a roll of sheet music from the post office which did not belong to him, but was addressed to complainant. Deputy United States Marshal Ruger made the arrest. The friends of Mr. Martius, seen this afternoon, state that there is absolutely no truth in the charge, and that it was made out of spite, as will be proven.—Seattle (Wash.) "Times."

After "Uncle Sam's" Editor.

L. H. Davis, editor of "Uncle Sam," an A. P. A. paper with an office at Room 714, Schiller Building, is being prosecuted for the alleged embezzlement of \$23 in Justice Underwood's court. Edward R. Blanchard, the complainant, charges that as an employe of the W. W. Kimball Company, musical instrument manufacturers, Davis appropriated the money to his own use and has refused to reimburse the company. Constable Skahan arrested the editor in his office. A continuance was granted until to-day. "The whole matter is a misunderstanding on the part of Mr. Blanchard," said Editor Davis, "and will be fixed up. It in no way concerns my paper."

Automaton Affairs.

Supreme Court, City and County of New York.—Emile Klaber, as stockholder of the Automaton Piano Company, suing on behalf of himself and the other creditors and stockholders of said corporation, plaintiff, against Automaton Piano Company, defendant.

Notice is hereby given that I have been appointed by the Supreme Court of the State of New York receiver of all the assets within the State of New York of the said Automaton Piano Company for the benefit of the creditors of said company, and of the stockholders thereof, and that I have duly qualified as such receiver, and I do require:

1. All persons indebted to said corporation to render an account to me, at my office, No. 1199 Broadway, in the City of New York, in the County of New York and State of New York, by the 27th day of November, 1894, of all debts and sums of money owing by them respectively, and to pay the same to me.

2. All persons having in their possession any property or effects of such corporation to deliver the same to me by the said 27th day of November, 1894.

3. All the creditors of said corporation to deliver to me their respective accounts and demands, duly proven by affidavit in the usual form, by the said 27th day of November, 1894.

4. Any person holding any open or subsisting contract of said corporation to present the same, in writing and in detail, to me at the place aforesaid, on or before the said 27th day of November, 1894.

Dated New York, September 25th, 1894.

ABRAM B. DE FRECKE, Receiver.

WISE & LICHTENSTEIN, Attorneys for Receiver.
Office and Post Office address, Nos. 50 and 52 Exchange place, N. Y. City.

—Mr. A. K. Philleo, of Philleo Brothers, Alexis, Ill., has been in the city for the past few days selecting a stock of pianos. This firm has been interested in jewelry for several years, but anticipates making musical instruments a feature of its business hereafter.

PIANO TUNER—Young man. Understands repairing, varnishing and polishing, desires steady position. Best of references from last employer. Address, R. B., 726 Madison street, Brooklyn N. Y.

The Steinway Suit.

Henry W. T. Steinway Seeking to Disinherit His Own Cousins.

THE trial of the suit of Henry W. T. Steinway against William Steinway and others, to set aside a provision in the will of his uncle, C. F. Theodore Steinway, who died in March, 1889, was begun yesterday in the Supreme Court, before Justice Ingraham.

The suit is to have declared void a provision in the will whereby the decedent gave 4,000 shares of stock in Steinway & Sons to certain legatees, among whom were children of decedent's sisters, Wilhelmina, Candidus and Doretta Ziegler, and sons of Charles Steinway, on the ground that the stock was given to the trustees to hold and manage until 1904, and that, therefore, there was a suspension of the power of alienation for more than two lives in being.

The defendants assert that the plaintiff seeks to deprive the infant children and others of their legacies, and take them to himself as one of the residuary legatees. The other residuary legatees and the trustees protest against this action, and declare that the will is not invalid, and that he has received his share, which he keeps in his pocket.

The trustees show that there was an increase of the capital stock in 1890 to the amount of \$500,000, and that the other legatees subscribed for the increase on the faithful credit of the will's being valid; that they paid the assessments and received the stock, as did also the plaintiff himself, and that the estate has been substantially settled. They declare that the trustees have relinquished their commission, and releases in full were executed by all beneficiaries, including the plaintiff, who is therefore estopped from his claim.

At the conclusion of Mr. William Steinway's testimony (which was backed up by a number of documents executed by the plaintiff), and to which there was no cross examination, the case was submitted, and Justice Ingraham reserved his decision. Sullivan and Cromwell appeared for the plaintiff, G. W. Cotteril for Steinway & Sons, and Mr. Hoyt for the children.—"Tribune."

Mr. Henry Wegman's Illness.

"HE is a very sick man." Thus spoke Mrs. Wegman regarding her husband's condition, as she sat in the reception room of the Post Graduate Hospital, Second avenue and Twentieth street, yesterday morning. Mr. Wegman, in her company and that of Mrs. Burgess, had traveled from Auburn, N. Y., since the day before, and was then lying in bed in a private room of the hospital. That Mrs. Wegman is very solicitous regarding her husband's condition was perfectly apparent. She gave a short history of the case as follows to a representative of THE MUSICAL COURIER:

Mr. Wegman has been suffering for some time with his throat, but has not been in bed longer than five weeks. When the trouble first appeared his physician treated him for a tumor. The neck showed signs of tumorous formation, but nothing that was done for him did any good. Finally a specialist was summoned from New York and an operation was performed.

He pronounced it a rare case, but did not specify definitely as to its nature. One thing is sure, it is not a tumor. Mr. Wegman's neck is very much swollen, the affected part reaching round under his chin on the throat, from one ear to the other. He has lost considerable flesh, and while he shows it by his hands and by extreme weakness, the swollen condition of his neck seems to deny this loss of flesh.

"I shall stay here in attendance on Mr. Wegman, getting rooms as near here as possible. On Thursday or Friday an operation will be performed for which Mr. Wegman's neck is being prepared now by being swathed in bands containing poultices."

Mrs. Wegman is one of those sweet faced women whom you find extreme pleasure in conversing with. Her attention to her husband has been indefatigable, and with such care, surrounded by expert medical attendance, Mr. Wegman is extremely fortunate, even though he is sick. The best wishes are extended for Mr. Wegman's recovery.

Two Revivals.

THE business heretofore conducted under the firm name of Stelle & Seeley at 134 Wyoming avenue, Scranton, Pa., will be continued at the same place by the surviving partner, Mr. J. Lawrence Stelle, under the old name.

C. W. Hutchins has bought the stock of musical goods of Mrs. Mary J. D. Hutchins, and will open a store at 21 Elm street (Court Square Theatre block). Mr. Hutchins will confine his business to musical merchandise, not including pianos or sheet music.

Mrs. Hutchins will probably have an office in his store and hereafter sell pianos on commission.

—F. P. Brady, an organ manufacturer at Scottsdale, Pa., was closed by the sheriff at the suit of W. M. Marston & Co.

Notice of Dissolution.

THE partnership heretofore existing between the undersigned, James Campion and Andrew A. Dagle, composing the firm of Campion & Dagle, manufacturers of piano cases and trusses, panel engravers and mill workers generally, doing business at 135th and 136th streets and Southern Boulevard, New York city, is dissolved by mutual consent. The business will be carried on by James Campion, who assumes all the obligations of the firm, and to whom all debts due the firm are to be paid.

JAMES CAMPION.

ANDREW A. DAGLE.

Cut Strings.

IN the New York "Sun's" "Questions by 'Sun' Correspondents" column is the following:

Are violin strings made of catgut? If not, were they ever made of that material? If not, what are they made of? W. M. Violin strings are made of the intestines of horses, cattle, sheep, but not of cats. They were never made of catgut. It is believed that that word was originally kitgut, fiddle string, a "kit" being a small fiddle; and that by confusing kit, a fiddle, with kit, kitten, a small cat, the word was changed to its present form.

It may be said in addition that all fine violin strings are made from sheep gut procured in Italy and Russia. From the Italian sheep comes the more musical tone, and the stronger strings come from the Russian sheep.

Zimmermann Autoharp.

DURING the past week there have been on exhibition at the salesroom of Alfred Dolge & Son, 110 and 112 East Thirteenth street, the general sales agents of the Zimmermann Autoharp Company, of Dolgeville, N. Y., some beautiful specimens of these instruments, finished in fancy woods, bird's-eye maple, &c.

Mr. Rudolf Dolge, who is traveling, is at present in Milwaukee, Wis.

Trade Notes.

—Mr. L. Babcock, of L. & A. Babcock, Norwich, N. Y., is now in the city.

—D. F. Lauberstein, of Ashland, Pa., was in town last week selecting stock for his new store.

—Mr. Robert F. Gibson, of the firm of Otto Sutro & Co., Baltimore, Md., was in town last week.

—Mr. J. M. Hawxhurst, manager of the Chicago store of Mr. Freeborn G. Smith, arrived in New York Tuesday.

—The M. B. Stevens Music Company is the name of the new music house opened on South Main street, Peoria, Ill.

—Murray & Williams, of Guthrie, Okla. Ter., have settled with their creditors, paying all claims in full, and have reopened their store.

—Messrs. Estey & Bruce, of Philadelphia, have opened a piano and music store in the Shive Building on West Broad street, Quakertown, Pa.

—Mr. John Friedrich, of John Friedrich & Brother, returned from his European trip on Friday last by the steamer Columbia, of the Hamburg line.

—The failure of Louis N. Allaire, noted in THE MUSICAL COURIER of last week, was wrongly placed in Montreal. The business is carried on at Quebec.

—T. J. Washburn, of St. Joseph, Mo., has removed to larger quarters at 117 South Sixth street, the move being made necessary by his constantly increasing business.

—Burglars broke into the P. E. Veatch music store, Girard, Kan., recently and took about \$3 in change from the till, and about \$4.85 from the money drawer in the Mrs. Nora Veatch millinery store, which is in the same room.

—Mr. Wm. Wallace, a piano tuner, of Springfield, Mass., has patented a piano action. It is asserted that "there is every prospect that there will soon be incorporated a new stock company which will take charge of this invention." More deponent saith not.

—W. T. Leighton, the music dealer, has taken into partnership Mr. Meader, of Washington, and the firm will henceforth be known as Leighton & Meader. Mr. Meader is an expert piano tuner and repairer of musical instruments and will devote himself to that sort of work and to traveling in the interests of the firm. They still have their quarters at Rooms 11 and 12 McDuffee Block, lower entrance.—Rochester (N. H.) "Courier."

—Charles K. Williams, D. S. Lewis and L. D. Peirce filed the articles of incorporation of the Stratton Music Company yesterday afternoon. The object of the new company is to succeed to and carry on the business of the defunct W. S. Stratton Music Company. The capital stock is \$25,000, fully paid up. The incorporators are also to constitute a provisional board of directors until the first annual stockholders' meeting.—Sioux City (Ia.) "Tribune."

—Professor Bott, of No. 334 West Thirty-seventh street, created a lively scene in Assistant District Attorney McManus's office recently over the loss of a Stradivarius violin worth, he says, \$9,000, which was stolen from him March 17 last after he had negotiated to sell it to Sig. Nicolini, Mme. Patti's husband. He accused four men, all prominent dealers in musical instruments, of stealing it. The grand jury refused to indict. Bott denounced the grand jury and the district attorney's office as being in the pay of Tammany Hall.—"World."

—C. O. Hoagland, of the firm of Hoagland Brothers, who has made his home in this city for the past year, has decided to remove to Sioux City. He has been appointed manager of a large music house at that place, and ships his goods there this week. While we regret to lose so estimable a citizen, we cannot but congratulate him on his success in his new field. His wife will remain here until the last of the week. The removal of Mr. Hoagland from the city will not interfere with the business interests of the firm, but it will continue to be conducted by the senior member of the firm.—Fort Dodge (Iowa) "Messenger."

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THE JULIUS N. BROWN CO., WESTERN AGENTS

NEARLY 60,000 SOLD!!



PEASE PIANO Co.,

316 to 322 West 43rd Street,

—NEW YORK.—

No. 46 Jackson Street,

—CHICAGO.—

COSTS ONE-TENTH OF CYLINDER ORCHESTRION.



POWERFUL ENOUGH TO FILL ANY CONCERT HALL OR BALLROOM.

THE MOST POPULAR MUSICAL INSTRUMENTS OF THIS AGE

.....ARE.....

The Patent Resonator Music Box

Patented
in
All Countries.

"MONOPOL."

Patented
in
All Countries.

With 20, 40, 50, 84 or 100 Tunes.

It surpasses in Volume of Tone, Musical Arrange-
ment, Solidity of Construction and Style all other
similar instruments.

Seven different sizes, according to the number of
tunes, in twenty different styles, from the cheapest
article for the masses to the most artistically made
instrument—an ornament in a parlor.

Automatons. Self-Players. Boxes with Crank.

Large and daily increasing Music Repertory.



20 Tune Music Box with Crank.

"ARISTON," "HELIKON."

First Prize at many Expositions.

Of World-Wide Reputation. A Work Unsur-
passed. Durable Construction. Beautiful
Sound. Largest Music Repertory.

"ORCHESTRION."

Flute Automaton. Sensational Novelty.

A Musical Instrument for Dance Halls and large
Restaurants. Clear, Agreeable Tone.

All these Instruments can be obtained from the
large Musical Instrument Dealers, from
Wholesale Dealers and Exporters.



40 Tune Music Box.

Leipzig Music Works, FORMERLY PAUL EHRLICH & CO.

Agents Wanted.

HOW TO GET TRADE.

UNDER this head we expect to give each week valuable suggestions to dealers in pianos, organs and musical merchandise. We will try to answer any questions about advertising which our subscribers send in, and will reproduce and criticize advertisements which they now use if it is desired.

We are also prepared to furnish bright and original advertising matter to those who wish it, daily, weekly or monthly, at very moderate charges.

The original ads. published each week may be readily adapted to suit any store and any locality. If such use is made of them we would be glad to know it, and to receive marked copies of the papers containing them.

HINTS FOR ADVERTISERS.

By Charles Austin Bates.

No. LI.

Here are two more good advertisements from Philadelphia. I have not yet seen one of C. J. Heppe & Son's advertisements that was not good:

Only Natural Science

Can improve the piano maker's art of to-day, and the one remaining secret was patented in

The Vibraphone,

which increases the vibration of the sounding board 33 per cent.

We place them in Pianos we sell without extra charge.

Exclusively ours.

C. J. HEPPE & SON,

Steck, Wheelock, Krell and Pease Pianos,
1117 Chestnut and Sixth and Thompson.

Dear Public:

"The Highest Award at the Columbian Exposition." You have often heard this expression—you have often seen it in print. What is it? I'll tell you. It is the uncorked effervescence of a diseased imagination. It is rank, crass deception. There was no "Highest Award." Put a pin right there. Chicago didn't do it that way, but this way: For instance, a manufacturer placed his piano—or what the suffering public accept as a piano—at the World's Fair. The distinguishing feature of this piano (it) we will say was a pair of cast iron Check Blocks, veneered with brass. The final report on pianos would probably read something like this: "The Check Blocks of the Blank Piano are of abnormal size and great durability and will probably be in existence when the inventor is pumpkin; Æolian Zephyrs on the Celestial Lyre." Now at the Centennial Exposition it was different. Then the AWARD, with a big A, was the greatest number out of a possible 96 points of excellence.

WEBER

Got 95 and consequently the award.

IVERS & FOND
and SHAW

Were at Chicago and could have had what every fellow got for the asking, but wouldn't—too cheap.

J. G. RAMSDELL,

1111 Chestnut Street.

I still have a few of the slightly used Upright Pianos received from Boston, \$25-\$32 per week. These are indeed great bargains. I also have a piano for \$100.

They do not use very much space, but what they do use is made very effective.

Mr. Ramsdell talks about the "highest award" matter. I am inclined to think that a little bit of this kind of ad-

vertising ought to go a very long way. While the ad. is well written and the point strongly made, I doubt the advisability of talking very much about it.

It is a good deal better to devote one's energies to selling his own goods than to spend time in quarreling with his neighbors. If the neighbors are wrong, people will find it out in the course of time anyway. Some philosopher said that he knew a great many men who had gotten rich by minding their own business, and I think it is always wise to mind one's own business in one's advertising. Once in a while it seems necessary to say something just to ease one's mind, but it should be done as seldom as possible. I would never let anybody find out from my own advertising that I was even a little bit worried by any kind of competition.

It is well to avoid as much as possible any reference to any other goods than the ones you are selling. Running another man's goods down in your advertisements sometimes has the effect of running them up in the minds of a great many people.

Mr. E. French seems to have the advertising instinct in a remarkable state of development. He writes some of the best advertisements that come under my eye.

When I say that an advertisement is good I mean merely that it is only good from my point of view, and that my ex-

The man that made

The Autoharp

made himself a millionaire because he invented what people wanted—an instrument durable, low priced, sweet toned and very easy to play. No instruction is necessary. In a box with book and music it costs

\$3.30.

The Harmonette

is very like the Autoharp and even easier to play. The same man invented both. Anyone who has two hands can play the Harmonette; anyone who has two dollars can buy one.

Illustrated Catalog free.

Corner Broad
and White Sts.
Red Bank, N. J.

CURTIS & FRENCH.

perience and observation lead me to believe that it might sell goods.

That is what an advertisement is for. It is not for anything else under the shining sun. If it does not sell goods, either directly or indirectly, it is a delusion and a snare. That's the only test that it is possible to apply to advertising. If it sells goods it is good, and if it does not it is bad, and that's all there is of it.

Advertising is one of the easiest things in the world to be mistaken about, and for that reason I do not pretend to be in any degree infallible.

Just the same, I think that this advertisement is as good as it can possibly be made. I think it is well calculated to create a demand for the instrument advertised, even when none existed previous to its publication.

Otto Sutro & Co., of Baltimore, have published an advertisement which is exactly in the lines I have suggested in this department. It would be in the natural course of the perversity of things in general for this advertisement to have proven a failure, but from my standpoint it is the best one that they have published for a long time. It takes one single article and puts a definite price on it. It tells all about it as fully as possible, and tells how much cheaper

it is than usual. If it was not productive of results, I think it is safe to say that people in Baltimore at just the time it was published were not ready to buy banjos.

You cannot force the sale of anything unless people want that particular thing, or unless you put a very low price on it.

I have in my own experience published advertisements which I had every reason to suppose would bring large and quick returns, and which at the time of their publication

A BANJO, A BEAUTY, \$9.75.

CUT.

An Instrument to make Proud the Heart of the Owner.

Genuine "Fairbanks"—Magnificent in Tone, Workmanship and Material. Eleven inch full nickel rim; 21 brackets; cherry neck; ebony finger-board; inlaid pearl position dots; white pegs. Its equal unmatched at \$12 to \$15.

OTTO SUTRO & CO.,
119 and 121 East Baltimore St.

fell flat. In a number of such cases I have heard from the advertisements all the way from three months to three years after they were published.

I have always found that the advertisement which made a definite proposition was the one which seemed to stick in people's minds for the longest time. I think there is no doubt that this kind of an advertisement is the best in almost every kind of business, and in almost every locality.

C. J. Woolley, of Toledo, is confronting a problem which presents itself frequently to a great many dealers. He handles the matter in a very good way in the following

Imitation

is the compliment

Vice

pays to

Virtue.

Whenever a manufacturer of any article, by hard thinking and conscientious work, produces a fine thing, and the public recognizes it, just so soon springs up the IMITATOR. It isn't very manly to filch the good name one has made for themselves by VIRTUE of their industry. The

GILDEMEESTER & KROEGER

Piano has made for itself an enviable place in the regard of artists and musicians generally. It is the only "KROEGER" piano that has this high position. It has never been sold in Toledo by any other than Woolley. We are still the only authorized agents. Beware of the IMITATOR.

C. J. Woolley & Co.,
311 SUPERIOR STREET.

advertisement, which, however good it may be, is still open to the criticism I made of Mr. Ramsdell's advertisements. Never advertise a competitor, even adversely.

The other advertisement of Woolley & Co. is better, I

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

Gildemeester & Kroeger

Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

Second Avenue and Twenty-first Street, New York.

"WHAT'S IN A NAME?"

Well, it depends altogether upon the name. There isn't much to some names, other than falsity and faithlessness. The name on a piano is like the whiteness of a diamond, it determines its worth.

Gildemeester & Kroeger

on a piano means bestness; means careful work and conscientious use of all that gives to a piano the notes that touch the human chords of sympathy. Similarity of name DOES NOT mean equal, honest worth. Send for catalogue. We are the only authorized agents.

C. J. WOOLLEY & CO., 311 Superior St.

think, merely because it talks some about Gildemeester & Kroeger, and less about the other people.

The Giese Wire Works.

THE industrial development of Dolgeville has attracted the attention and has excited the admiration of the people of all the civilized nations of the world. Go where you will you will hear Dolgeville extolled as an ideal industrial community.

There are other communities with more extensive factories, in which are employed much larger numbers of workmen and workingwomen, but they all have had their intermittent periods of rising and falling in the scale of prosperity, whereas Dolgeville has gone steadily along toward the ideal conditions of peace, happiness and plenty with but one interruption to its history of progress. That interruption came last winter, when uncertainty as to what the Democratic Congress would do with the tariff caused a temporary cessation in the demand for the products of her factories and therefore a brief suspension of operations in her hives of industry.

Now that the Democracy has done the worst that it can do for the present, with an immediate prospect that its power to do further harm will be taken away in November, Dolgeville has resumed its onward march, not quite yet on the double quick as to wages and the volume of products, but with every indication that it will reach the goal set by its enterprising and indefatigable founder nearly on schedule time.

"We do not carry all our eggs in one basket," was the significant remark made by Mr. Alfred Dolge at the twenty-fifth annual reunion of his employes last January, when

congratulating them upon the fact that most of the factories had been able to keep on running when every wheel had stopped in thousands of other manufacturing towns. He meant that the industries of the community were so diversified that it had been impossible for even a Free Trade Congress to assail and cripple them all at once. There was a great deal of satisfaction among the wage-earners of Dolgeville at that time, realizing as they did the wisdom of their employer, who had been so far-seeing as to provide against the overthrow of industries more or less securely founded upon the economic principle of protection by the bitter opponents of the Republican policy who happened to obtain a lease of power.

Dolgeville will not resume her full sway of prosperity, perhaps, until the former economic conditions are restored, but steps are already being taken looking to an increase in the number of industrial establishments and a widening of their variety.

Dolgevillians and their friendly neighbors in other towns round about will be delighted to learn that Mr. Rudolf Giese, Jr., has arrived here from Germany to start up his wire factory in the northern end of the village. This factory was built a little over two years ago, and was fully equipped with machinery, the object having been to begin operations that fall. The election to power of a Democratic administration pledged to tear down the protective tariff caused the projectors of the enterprise to abandon their plans, and the factory has remained idle ever since.

The recently enacted tariff bill, by some fortunate oversight on the part of its framers, did not seriously disturb the protection afforded to American wire manufacturers by the McKinley bill, and Mr. Giese has come back from Germany to take up his plans at the point at which they were abandoned two years ago.

The Giese family has been identified with the manufacture of music and other wire for three generations, and the great Giese factories at Westig, Germany, are the most extensive of their kind in the world. The Giese piano wire is more generally used throughout the world than any other, and is celebrated as superior to all other products in quality. The same grade of wire will be produced at the Dolgeville factory, and the product will supply the American market.

Rudolf Giese, Jr., who owns the Dolgeville factory, is the eldest son of Rudolf Giese, the proprietor of the great establishment at Westig. He is 32 years old, and has spent his life thus far in his father's works. He is a tall, athletically built man, with a ruddy complexion that indicates robust health. His hair is light and his eyes are blue;

his forehead high and broad, and his countenance particularly frank and open. In manner and speech he is exceedingly kind and courteous.

Mr. Giese's grandfather was a wire drawer, and his father spent 40 years of his life as a workman. The first factory started by Rudolf Giese, Sr., was for the manufacture of brass and copper wire. This grew rapidly and became the largest of its kind in Germany. Fifteen years ago the elder Mr. Giese turned the business over to his brother and began the manufacture of piano and other wires in a new factory built expressly for the purpose. This also grew rapidly, and, as has been said, it is the largest establishment of its kind in existence.

Rudolf, Jr., has two brothers, Ernest, 30 years old, and Herman, 26, both of whom are connected with their father's establishment as superintendents. Ernest is anxious to come to America to go into business for himself. All of the sons were taken into the factory to learn the business in a practical way, from the bottom upward. They were employed as workmen, and were compelled to work 10 hours a day with the rest of the force. As they acquired knowledge and skill they were advanced to responsible positions in the factory or office. Rudolf has had an extended experience as both merchant and manufacturer. He spent a year in the German army, which may account in a measure for his erect carriage and soldierly appearance. He says, however, that he did not enjoy his experience as a soldier.

While speaking of his plans the other day Mr. Giese said that he would start the factory as soon as possible, probably within a month. Most of the machinery was in readiness, he said, and with the present equipment he would be able to get along until next spring, when he expected to enlarge the plant considerably.

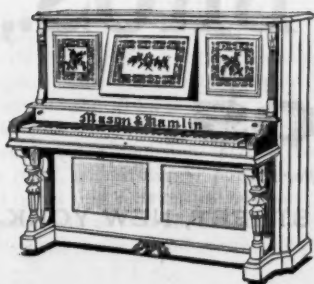
Mr. Giese anticipates but little trouble in obtaining competent workmen. He intends to employ only American citizens, and although there are but few experienced music wire makers in this country, he says "the American people are so very intelligent and quick to learn the mechanical trades" that he believes he can secure all the help he needs in the United States.

At first, Mr. Giese said, he would make only piano wire, but later on he intended to manufacture all kinds of wire—that used for every variety of stringed instruments, and for every other known purpose. Among the future products are to be ropes and cables, such as are now used for the rigging of ships, the building of bridges, the making of mattresses, the hauling of cars, &c. Gradual extensions will be made to the plant which, in time, Mr. Giese hopes



Mason & Hamlin

Organs & Pianos.



will be one of the largest of its kind in the country. The factory will start with 25 men, and the force will be gradually increased so that by next spring 75 may be employed.

"If the tariff is not interfered with further," Mr. Giese said, "I hope to extend the plant very considerably. The tariff agitation kept me from starting the factory two years ago.

"There is a great demand in this country for rope wire, and with the improved machinery now available it can be made in Dolgeville cheaper than it was ever made before. The heavy rope wire now so extensively used in the United States is almost entirely imported from Germany. We can make it here only because of the protection that is afforded to the manufactured product. The Democrats did not disturb the tariff on this product, apparently because the industry in this country was not extensive enough to attract their attention.

"We will make only steel wire at present, but afterward we will turn out galvanized wires, copper and iron wire, wound and insulated wire, rope wire and binding wire. I do not know to what extent the plant will be enlarged in the future, but I propose to make it the largest in the country if I can. The factory will be operated by electricity, the power being furnished by the Dolgeville Electric Light and Power Company.

"I hope to be able to procure all my raw material in America if the quality equals that of the product of England and Sweden.

"I would have been glad to have been able to start the factory here earlier, but it was not safe to do so until the tariff question became settled. After I found that the tariff bill had not reduced the duties on metals, especially on manufactured steel wire, more than 5 per cent., I concluded to come over and begin operations. If there had been a greater reduction in the tariff I would have been compelled to abandon the enterprise.

"The American workingmen need the protection of a high tariff, for the reason that the European wage earner receives only about one-third of the wages paid here. This great decrease in the cost of manufacture abroad enables the foreign manufacturer to undersell the American producer in his own market when there is a low tariff or no tariff at all.

"I do not expect to export any of the product of the Dolgeville factory. The American market is wide enough and there is no reason to look for a foreign market until this one is exhausted, something that is unlikely to happen, considering the vast still undeveloped resources of the country.

"I hope ultimately to do a larger business here than is done at our factory in Germany. There is a greater demand for different varieties of wire here than there is in Europe.

"I intend to pay the American standard of wages. I

don't believe in small wages. It is better for the manufacturer, as well as for the men, to pay the highest wages possible. The men work harder and better, and there is more harmony in the relations between the employer and employed. I like to see workingmen well paid and well contented.

"The condition of the workingmen in America is much superior to that of the wage earner of the old country. In Germany, for example, the workingmen have to be constantly employed in order to live, while in America they are able to save something, and have been able to go without work for months without suffering to an extent anywhere near approaching that which would have followed such a protracted suspension of employment in the Fatherland. Wage earners here seem to live comfortably and contentedly, and, compared with them, the working people of Germany do not live happy lives.

"In many of the small towns of Germany the manufacturers support the entire community. The stores and business houses are all dependent upon them for patronage. If the factories close business comes to a standstill, and when there is no credit there is necessarily much suffering among the working people.

"We read in the German newspapers how Mr. Alfred Dolge had kept open his factories until the very last when the great depression swept over this country last year. Many German people now want to come to this country, and large numbers probably will come.

"I have done business with Mr. Dolge for the last 10 years, and it was owing to his influence that I decided to start a factory here. I am satisfied that I can do better here than in Germany.

"We can sell our product in the American market cheaper than the foreign maker can, for he must add the amount of the duty to his labor cost. It is all nonsense about the tariff being a tax upon the consumer. It taxes the foreign manufacturer and importer. You may rest assured that when the tariff is high the foreign manufacturer has to buy his way into the American market."

Mr. Giese is an enthusiastic admirer of American institutions and customs, and as he has decided to make his home here in future he may be regarded as a most desirable acquisition to the list of American manufacturers and American citizens. The people of Dolgeville have given him a hearty welcome. He will undoubtedly make a host of friends throughout the country.—Dolgeville "Herald."

WANTED—Two experienced piano salesmen for outside retail city and country work. Must have best of references as to character and ability. Apply to the H. M. Brainard Company, Cleveland, Ohio.

WANTED—An energetic and competent piano salesman wants to make a change—a position to travel for manufacturer, or as floor salesman for a well-established house desired. Address A. B. C., care of THE MUSICAL COURIER, 19 Union square, New York.

A C. C. O. Company Suit

YESTERDAY morning the Chicago Cottage Organ Company, through their general agent, William Littler, took out a writ of replevin against Solomon Dill & Co., to recover a number of leases and notes, aggregating \$2,700 in value, which were formerly sent to Dill & Co. for "collecting and remittance," and which the latter refused to surrender on their agency being terminated and their authority to collect revoked. The deputy sheriff, Mr. Stafford, served the writ, and finding the safe open, proceeded, with Mr. Littler's assistance, to make a search of the same. Certain drawers were found locked, but on the services of a blacksmith being called into requisition, Mr. Dill elected to open them. Only some \$260 of notes were found. Mr. Littler says the Chicago Cottage Organ Company will now proceed by other legal means against Dill & Co.—Kalamazoo (Mich.) "News," September 28.

Girls Steal a Piano.

MARY, Susan, Lucy and Elizabeth McKenna are sisters. They reside at 55 Grove street, Jersey City. The house is owned by their parents, who let a part of the premises. Among their tenants in June last was Mrs. Elizabeth Scott.

At that time Mrs. Scott bought a piano from Shoninger & Co., of 96 Fifth avenue, New York. She was to pay for it in instalments, and agreed not to remove it from 555 Grove street without the consent of the firm. In August Mrs. Scott removed to 133 Pavonia avenue, and asked Miss McKenna and her sisters to take charge of the piano until she could arrange with Shoninger & Co. for its removal.

When she sent for the piano it was not to be found, and the Misses McKenna said all they knew about it was that some men came to the house about a week previous and took the piano away on a truck. They supposed that Mrs. Scott had sent for it.

The piano was finally traced to the Standard Storage Warehouse, at Broadway and Fifty-third street, but it was no longer there, having been taken away again by the persons who brought it. The piano has not since been located, and the four McKenna sisters were arrested last week on complaint of B. M. Faurham of the firm of Shoninger & Co., on a charge of illegally removing the piano from 555 Grove street.

They were arraigned before Police Justice Potts, when William Beggs, a bookkeeper at the Standard Storage Warehouse, identified Mary and Susan McKenna as the persons who stored the piano and who subsequently caused its removal. Mary and Susan were held in \$200 bail each, and Lucy and Elizabeth were discharged.—"Sun."

MERRILL PIANOS

165 TREMONT ST., BOSTON.

GEORGE BOTHNER,

MANUFACTURER OF

GRAND, UPRIGHT AND SQUARE

Pianoforte Actions,

135 & 137 CHRYSTIE STREET, NEW YORK.

(FORMERLY 144 ELIZABETH STREET.)

**Weaver
Organs**

Easy to sell,
Hard to wear out,
Always satisfactory.

INVESTIGATE...

**Weaver Organ and Piano Co.,
YORK, PA.**



G. O'Conor

Manufacturer
and Carver of

Piano Legs,

LYRES and
PILASTERS,

IN A VARIETY OF
STYLES.

Orders from dealers promptly
attended to.

FACTORY:

610 & 612 West 38th St.

bet. 60th and 11th Aves.,
NEW YORK.

**THE
CUNNINGHAM PIANO
PHILADELPHIA, PA.**

A FIRST CLASS INSTRUMENT IN EVERY
RESPECT. WRITE FOR CATALOGUE & TERRITORY.

WESER BROS.,

MANUFACTURERS OF

PIANOS.

Factory and Office:

524, 526 and 528 WEST 43d STREET, NEW YORK.

BECHSTEIN.

A Great Factory.

OFFICE MUSICAL COURIER,
BERLIN, GERMANY, Sept. 18, 1894.

IT is doubtful if the artistic world of Berlin is as much interested in any one industrial institution as it is in the vast factory of Bechstein and its product, the Bechstein pianos, which have become universally recognized during the same period that covers the evolution of modern Berlin. There are no persons of culture here who are not acquainted with the Bechstein institution, and Germany looks upon it as one of its model industrial monuments of the present era.

The story of the founder, his humble beginning, the gradual expansion of the business, its identification with the great artists and with the musical world has frequently been told and is not to be repeated on this occasion, which is to be devoted to the factories and their work.

The factories of the house of C. Bechstein are divided in the first place into two separate and distinct plants in two sections of the city, and each plant is divided in itself. Like most or nearly all of the modern industrial concerns, it represents a gradual growth, which is demonstrated by a comparison between the early buildings first used by the founder of the house and the later additions, together with the immense independent plant of factories located several miles from the first factory, in the northeastern section of Berlin, and erected in comparatively later years.

These groups of buildings constitute an aggregation of factories of imposing appearance and dimensions, conducted under the latest, best approved scientific and artistic methods of piano construction, and they engage the undivided attention of a large array of intelligent men who have been selected and educated for the one single object of putting into the hands of the musical world an artistic instrument.

The foundation of a piano is lumber. No matter how correct the scales, the relative proportion of parts and their adjustment, the delicacy of mechanism and the care and attention of workmanship and finish may be, no matter to what extent every detail of labor may be supervised and finally combined to make the modern piano, it will fail of its ultimate purpose and object unless the wood foundation is laid out on a scientific basis, which demands in the first place the selection of the very choicest lumber and its proper treatment. That this is fully recognized at the Bechstein works, and that it has become an absorbing theme there, may be seen at once in the great stock of all varieties of lumber carried by the firm, a stock second to none in Germany either in quantity or in quality.

From this point upward every department is laid out with the particular purpose to produce a great piano, and how marvelous the results have been and continue to be is readily observed by all who take an interest in the intensity of the modern musical life of Europe, with which the Bechstein piano is so thoroughly identified. The woodworking machinery at the factory is naturally constructed on the latest and best models, but not an inch of material is permitted to pass through a machine until its fitness has been tested. No effort is made to "rush" the production, although the demand for Bechstein pianos is so great that every precaution was taken years ago to keep the outflow as nearly as possible equal to this steady demand. From one department to the other, in regular gradations, following systematic rules and principles, the construction advances until the perfected instrument, representing the evolution of piano making, reaches its final finish. It is a rare sight and one that cannot be forgotten by a careful observer.

Of striking effect is the immense number of grand pianos made by Bechstein, an evidence at the same time of the great progress made in the character of the piano business. Although the output of upright pianos in the Bechstein factory reaches a large figure in itself, constituting a business that surpasses that of most piano firms in Germany, the production of grand pianos overwhelms one. Hundreds of men are engaged in the grand section alone, putting aside all

those in the general woodworking departments. The London house of Bechstein carries an enormous stock of these grands for Great Britain alone and the quantity produced is a feature of the business that is simply surprising.

It must naturally be concluded that a master mind has been at the bottom of this great work, a man who not only contributed to the progress of the reproductive musical art of Europe, but one who, to an extent, anticipated it, and this is generally conceded by the artistic element of Europe in its criticism of Mr. Bechstein. Nothing succeeds like success, we are accustomed to say, but there are always such numerous causes at the bottom of all great successes that the attribute of chance has lost its prestige in the argument. No one could ever, by any combination of chances, have created a great and a marvelous art industry like unto this Bechstein plant; it could have been made what it is only by intelligence, judgment, energy and art instincts. In fact the very character of the factory structures shows them to have been the result of a normal, gradual evolution.

Those who believe in the future of the piano as a concomitant of modern musical life and art; those who are interested in its development and those who are investigating its mechanical evolution are advised, by all means, to spend some time, if it be possible at all, at the Bechstein factories in Berlin. Every opportunity is offered by this courteous house for an analysis of its principles and methods, and to those who are interested in or identified with the piano nothing can be more grateful than such a visit.

In addition to the factories, the large and extensive Bechstein warerooms, the nucleus of the Berlin piano world, form an attractive spot. Here the completed artistic case work in multifarious modern woods can be seen in hundreds of cases in contrast with each other.

Bechstein Hall, situated in the southwestern section of Berlin, near the Thiergarten, is a new building in which the giants of the piano, Rubinstein, Bülow and D'Albert co-operated at the opening, and in which since then nearly all great contemporary pianists have appeared. It has no connection with the house of Bechstein, but was named in honor of its founder by the owner, Mr. Hermann Wolff, the great musical impresario of Berlin. M. A. B.

THE IBACH CENTENNIAL.

One Hundredth Anniversary Celebration of the Foundation of the Great Firm of Ibach.

BARMEN, September 16, 1894.

IN an article from the pen of our senior editor he gave only a few weeks ago to the readers of THE MUSICAL COURIER an enthusiastic account of his impressions of the Ibach piano. He declared it the embodiment of all the progress that had been made during an entire century in the art of piano manufacturing, an art which a hundred years ago was in its very infancy, and which in that space of time has achieved a progress which according to Richard Wagner has not been equaled by any other kindred art. He also spoke of the great factory at Schwelm, near Barmen, which he declared came as near being a model piano factory as any he had so far seen in Europe, and he dwelt with special pleasure upon the spirit of enterprise, broad and sensible views and business-like conceptions of the members of the great firm of Rudolf Ibach Sohn, which yesterday celebrated the 100th anniversary of the day of its foundation. This festival, one of the most glorious, elevating and really festive that can be imagined, it was my good fortune to attend as an invited guest.

It was a triple event which the house of Rud. Ibach Sohn, piano manufacturer to the court of Prussia, celebrated yesterday, September 15, 1894—first, the one hundredth business jubilee of the foundation of the piano factory of Ibach; secondly, the twenty-fifth anniversary of the existence of the firm of Rud. Ibach Sohn, which emanated from it, and third and last the finishing of the 25,000th instrument, a concert grand piano, style Richard Wagner, of most superb qualities and of an exterior which, in point of workmanship and taste (the case had been designed by the renowned architect, Bruno Schmitz, of Cologne), could be equaled only by the fine qualities of touch and tone which are its distinguishing features.

The festivities opened on Saturday morning with a

meeting of the invited guests, consisting of business friends, musicians, supply men, wholesale dealers, &c., at the firm's business headquarters, No. 40 Neuenweg. Here the many and partially very expensive presents and floral offerings that had been sent, as well as the aforementioned grand piano, No. 25,000, were fully inspected and appreciated. At 10 A. M. the guests, about 150 in number, were carried by steam to the Schwelm factory, which had been gayly and most tastefully decorated with flowers, garlands, festoons, wreaths and flags by the workmen. The latter were on duty in their holiday cloth and each department bore an inscription in verse which told of its special sphere of usefulness. The modern machines were inspected in full operation and their workings and purposes explained. Joyful activity prevailed everywhere among the 500 or more workmen and the guests went away at noon with the liveliest satisfaction at having spent so interesting a forenoon.

The guests returned to Barmen a little after noon and met again at Concordia Hall, where was served a most sumptuous *déjeuner-dinatoire*, enlivened by the music furnished by the Barmen City orchestra, singing of festive songs written for the occasion, the distribution of a funny illustrated newspaper, gotten up for this festive celebration, and above all by sundry very fine speeches.

I. Mr. Rudolf Ibach, Jr., the third bearer of that now illustrious name, drank a "welcome to the guests."

II. Privy Councillor Wegner, first burgomaster of the city of Barmen, spoke a warm eulogy of the firm of Rud. Ibach Sohn and its peaceful work and mission, winding up with the health of the maintainer of peace, Emperor William II. (National hymn, joined in by everybody standing.)

III. Dr. Finck, burgomaster of the city of Schwelm, then gave a short history of the firm and its present achievements; health of the firm.

IV. Walter Ibach—Thanks of the firm and the health of the guests, who are all collaborators of the firm, inasmuch as they all help either in the making or selling of its pianos.

V. Emil Sauer, the great Dresden pianist—*In memoriam* of his lamented friend and benefactor, Rudolf Ibach.

VI. Banker Schwarzschild—Mrs. Rudolf Ibach's health.

VII. Ad. Wagner, the firm's Stuttgart agent—Miscellaneous but to the point.

VIII. Musikdirector Anton Krause—Health of the present oldest members of the Ibach family: Mrs. Privy councillor Melbeck from Düsseldorf and Mrs. Albert from Witten, daughters of the original founder of the house, both nearly ninety years of age, but hale and hearty, and who in their youth helped make the actions and covered hammerheads with glove leather.

IX. Fr. Wilh. Dicke, one of Barmen's merchant princes, relates of his labors in conjunction with the late Rudolf Ibach in embellishing the southern part of the city with boulevards and villas, proclaims himself the happy purchaser and owner of the Jubilee Grand Piano, built in honor of the day.

X. Prof. Dr. Hoerter reads a poem dedicated to the firm by Elise Polko of Wiesbaden, the eminent poetess and writer on musical topics; proposes the health of the three sons of the late Rudolf Ibach.

XI. Bernhard Hartmann, publisher, from Elberfeld, praises Walter Ibach and his work, and drinks to his health.

XII. W. C. Bender, agent at Dordrecht, Holland, miscellaneous, not very intelligible.

XIII. Karl F. Witte—the great and only witty indeed—proposes "To the ladies!" He is in his happiest frame of mind and just in his element. Of course he brings down the house repeatedly, and he is, as many of you know, a most wonderful fellow in general and an incomparable one when he is talking.

XIV. Last and lucky number! Dr. Warner, U. S. Consul at Cologne, speaks in English and praises the German nation in fine style.

At about 6 P. M. the dinner was over, when the whole party was conveyed in carriages to the Jaegerhof, an out-of-town resort of considerable dimensions, where the workmen and their families were already gathered for an evening celebration, with supper, wine, theatricals, speeches, fireworks and dancing. Here Walter Ibach thanks the workmen for their intelligent co-operation, without which the present achievements could never have been accomplished.

Karl F. Witte reads heaps of despatches from all

parts of the world, and among which there is one from H. Klinker, the firm's London agent, ordering 200 pianos.

Then Witte welcomes and thanks the Dusseldorf painters present for their kind assistance in getting up the "Fest-Bier-Zeitung," which is a marvel of a humorous newspaper; text nearly all by Witte; illustrations grand, by the Dusseldorf artists. The latter reciprocate and give vent to their thanks to the audience in a most wonderful song, the like of which has never been heard in either the United States or the adjoining countries.

Walter Ibach proclaims Mrs. Rudolf Ibach's gift of 10,000 marks to the workmen's widows' pension fund.

Fine prologue and theatricals by the workmen. Illustrations of piano making as it was and is, the latter winding up with the putting together in the short space of ten minutes of a modern upright piano, upon which Emil Sauer immediately performed one of his most brilliant compositions. Fireworks and dancing follow and continue up till late next day, which is to-day, and which winds up one of the most glorious commemorations I ever witnessed.

I must add that over 100 dispatches were received from every point of the globe accessible to the German piano, and from many others where there are friends of the firm living.

Among the many gifts received I noticed a magnificent bronze vase with embossed silver ornaments, donated by the office employés; a grand allegorical painting, mounted upon a splendid easel 16 feet high, presented by the workmen; lovely statuette upon marble globe, from Paul de Wit, of Leipsic; exquisite bronze statue, almost life size, by Ad. Lexow, of Berlin; fine clocks with vases in black and colored marble, by Simon Bernard Levy, veneer dealer, Breslau, and Koch Brothers, lumber dealers, of Elberfeld; armoire of wonderful workmanship, inlaid by W. Aufermann, of Berlin; picture by Mrs. Thimes, agent for the Saar territory; miniature upright action, half natural size, in glass case, fine workmanship, by Morgenstern & Kotrade, of Leipsic; a calligraphic work of art, by Chr. Klice, of Bremen; immense quantities of floral gifts, many of which are of exquisite design.

I must mention also once more how splendidly the factories and warerooms, as well as the Jaegerhof, had been decorated by the workmen with garlands, wreaths, flowers, flags and paintings, and the really stunning effects some of these decorations made, especially the lighting up of the Jaegerhof hall with some 500 or more wax candles, the candlesticks of which were all draped in green foliage.

Among the list of distinguished guests were: Privy Councillor Wegner, lord mayor of Barmen; Dr. F. Brodzina, burgomaster of Barmen; Dr. Finck, burgomaster of Schwehn (Lord Mayor Becker, of Cologne, was prevented from attending by political duties), H. Merritt, United States Consul at Barmen; Dr. W. D. Warner, United States Consul at Cologne; Carl Gehrts, H. C. Hempel, Jacobus Leizten, Ad. Lins, George Schuitzer, renowned Dusseldorf painters, with their ladies; Th. Rocholl, the famous battle painter; four representatives of the Barmen press; six representatives of the Elberfeld press; five representatives of the Cologne press; three representatives of the Dusseldorf press; one each of the Schwehn, Hanover, Braunschweig, Frankfurt, Bremen, Hamburg, Berlin, Munich and London press; the latter, Mr. Alfieri, of the "Piano, Organ and Music Trades Journal and the Musical Notes;" twenty-three furnishers of the firm, alone or with ladies, embracing all brands, actions, lumber, veneers, glue, hardware, cloth, felt, polish, &c.; 49 agents of the firm from all parts of Germany, Belgium, Holland, Denmark, France, Italy, Austria, partly with, partly without family; Emil Sauer, the pianist; Gustav Rutz, the eminent sculptor, who has executed the monument of Rudolf Ibach; F. W. Diche, most prominent lace manufacturer of Barmen; Banker J. Schwarzschild; G. Rasch, royal inspector of industries at Hagen; royal director of music Anton Krause, of Barmen; music directors Georg Rauchenecker, Elberfeld (famous composer of "The Last Days of Thule," &c.), G. Schwager, of Remscheid; Emil Kayser, of Hagen; Carl Rohs, Barmen; Emil Jochman, president of the Barmen Concert Society; Dr. Otto Neitzel, celebrated pianist and critic of the Cologne "Gazette;" Ed. Lucas, publisher of the Elberfeld "Gazette;" Emil Rittershaus, the poet, promised attendance, but was prevented by sickness at the last minute.

O. F.



CHICAGO OFFICE OF
THE MUSICAL COURIER, 226 Wabash Avenue,
October 6, 1904.

Harp or Piano.

A VERY excellent and also very interesting article on the modern harp appeared in last Sunday's "Inter Ocean," of this city. In it is mentioned the advancement which Lyon & Healy have made in the construction of this instrument.

This is all legitimate, and Lyon & Healy are entitled to all the prestige and the glory of constructing an instrument of the merits of their harp. The writer was one of the first in this country to recognize this magnificent instrument and the improvements which the concern had introduced in its manufacture.

There is nothing in the article to criticise, with the exception of one position which it takes. In one portion of the article it says: "The piano's capacity for modulation gives it a technical superiority, but the harp considered as a solo instrument everyone admits to be in the ascendancy."

The party who wrote this article may honestly think this to be the absolute truth, but Lyon & Healy's own business proves differently. The piano has not attained its popularity without good reason, and with all its faults has not as many as the harp.

The article itself, as we very justly observed, is excellent, but it did not seem necessary to introduce a comparison between the harp and the piano. Every instrument is useful in its own particular sphere, but we opine that it will be many years before any instrument will be found to take the place of the piano.

Incorporated.

In our issue of September 26 we mentioned the formation of the new concern, the Rintelman Piano Company. An incorporation of this company under the title as given at that time has now been accomplished. The capital stock is given as \$50,000. The incorporators are A. H. Rintelman, Morgau Cowan and F. W. Hairsine.

The Mason & Hamlin in Indiana.

The Mason & Hamlin piano is to be played through the State of Indiana, in all the principal places, by Mr. Martinus Sieveking. This is an excellent move, and ought to have the effect of making the Mason & Hamlin pianos better known in that State.

Pianos are not like children, to be seen and not heard. They should be heard as well as seen, and there is no better way to have them heard than to have somebody play them who can bring out the tone.

Mr. Schiedmayer's Report.

In Judge Schiedmayer's report on the Musical Instrument Exhibit at the Chicago Exposition, wherever he mentioned the name of the goods so that they could be positively identified, he seemed to have something to say that was not particularly flattering to American products. When he said anything in their favor, those who were not well versed in the matter would perhaps not recognize to which particular instrument he referred, as for instance where he says: "Some uprights that had no wooden standards or braces in the back, and whose sound boards were glued on a round bent rim, were interesting; the tone of these was particularly good, clear and sympathetic."

Those who are posted in the business know of course that this refers to Messrs. A. Reed & Sons' instruments, and not only Mr. Schiedmayer but some of the other foreign exhibitors and an innumerable number of American exhibitors and visitors were particularly interested in this exhibit of Messrs. Reed & Sons. This was the only American piano in the entire report of which special mention was made.

We have repeatedly claimed that first class pianos are made in Chicago, and the assertion has as repeatedly provoked a smile among eastern makers, particularly among those who have not seen them.

Now comes the German Commissioners' or Judges' Official Report to the German government upon the piano and organ exhibit at the World's Columbian Exposition. In relation to American pianos the report, with only the one exception, speaks in general terms.

A Chicago Salesman.

Mr. G. J. Couchois resigned his position with the W. W. Kimball Company nearly three months ago, and has since

been enjoying an extended vacation. He will be in Boston about the 10th of this month to confer with a prominent Eastern house, which has made a flattering proposition to him.

Mr. Couchois is a rara avis among piano salesmen, playing the instrument well, being a good composer and a good business man at the same time. No employee of the Kimball Company was ever advanced more rapidly, and when its well-known conservatism and its civil service rule are taken into consideration, some idea of his ability may be gained.

When placed in charge of the pipe organ department, after a few weeks' study he mastered the details of it so completely that there are few who are better posted in that line. He is certainly entitled to respect for the success which he made of it.

His resignation was accepted with great reluctance by Mr. Kimball. We believe any house will be fortunate to secure his services.

Personally Mr. Couchois is a genial man, and in addition to his qualities mentioned previously he is a practical tuner, has resided in Chicago for eighteen years, has the respect of the trade, and has a host of friends.

Mr. Bent Bent on Success.

Mr. Geo. P. Bent is always alive to the requirements of the people, and believing that many would prefer a little more variety in the piano, has recently in connection with the efforts of Mr. J. G. Kunze and Mr. M. H. McChesney perfected a device that he is now introducing in some of his pianos, which he calls the orchestral attachment and practice clavier.

The piano spoken of with this attachment can be used like any ordinary instrument, but by means of two additional pedals imitations of a number of different instruments can be made. Among them might be named the harp, the zither, the banjo, the mandolin, the guitar, the music box, and the bagpipe.

One of the extra pedals provides for silent practice on the piano. It is a device which does not interfere with the touch or weight of the action, but simply prevents the hammer from striking the string.

While none of our celebrated pianists might desire to use this new attachment, we have not the slightest doubt that it will be the means of selling many instruments. There is one thing to be said about it: that never before have so many different effects been possible with the piano as this new attachment makes possible.

Mr. Bent has just completed a new scale piano. The first one to be finished can now be seen in his factory warerooms on Canal street. It is a large sized instrument, and, aside from the softness of the hammer in this particular one, many words might be said in favor of it. Mr. Bent always produces good, reliable, well-made instruments. His own customers are the ones who know this fact best.

One of the Twelve "Electors."

Mr. Wm. Lewis, the renowned violinist of this city and dealer in musical merchandise, has the reputation of being one of the best judges of violins in the West.

We spoke of his having sold a few weeks since a celebrated instrument for \$750. This week he again sold to the same gentleman to whom he sold the former instrument, Mr. Frank Smith, a \$1,000 violin. This instrument was one of the original "Electors" made by Jacobus Stainer.

In addition to the confidence which Mr. Lewis enjoys as to his judgment on instruments of the violin school he is also happy in the possession of the trade of the professional people of this city in the sale of strings and other merchandise which they require.

Those people not knowing Mr. Lewis would not take him for an accomplished political economist. It is not often that a violinist pays any great amount of attention to so profound a subject, but we happen to know that Mr. Lewis

WHEN SEEKING

for Pianos containing improvements which fairly bristle with strong, logical talking points, which can be readily understood and appreciated by the Amateur as well as by the Trained Musician, remember that the Phelps Harmony Attachment is the greatest of all improvements, and is backed by solid proof and merit to the Queen's taste. Write to

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Newby & Evans, New York.
Malcolm Love, Waterloo, N. Y.
James & Holmstrom, N. York.
J. H. PHELPS, SHARON, WIS.

is the author of many interesting and pointed articles on this subject in some of the daily papers in this city.

It Is Healthy.

In private conversation with various people the writer has often claimed for the city of Chicago that it is the healthiest on the face of the globe. Recent statistics gathered by Dr. W. D. Kimmit, the Registrar of Vital Statistics, proves this opinion to be true.

The last statement published estimates that the death rate will not exceed one in every thousand of the city's population. Recently, when the writer made a claim of this kind to a very intelligent gentleman, his statement was refuted by the statement that London had, so far as statistics were concerned, a lower death rate than the city of Chicago, but, according to the last report that we speak of, it is now said that while London does not equal Chicago in healthfulness it is next to this city in point of a low record of death rate.

We have often remarked that aside from the smoke nuisance, which after all is not considered to be an unhealthy feature of the city, some time or other it was bound to be one of the pleasantest residence cities on the continent. The air is pure and bracing, the water is excellent for all purposes, and the prevailing winds, which constantly change the air, are another feature in its favor.

The Columbia Piano Company.

Some time ago there was a corporation reported in these columns by the name of the Columbia Piano Company. At that time we endeavored to find out something about this new incorporation, and we believe that we mentioned having written to the only member of it, whose name appeared in the Chicago Directory, for information, to which we received no reply.

We learned recently that this concern have opened a branch store in Bloomington, Ill., in which they carry a stock of pianos, organs, small goods and sheet music.

How much of their capitalized stock of \$50,000 has been paid in we do not know, but the officers of the company are stated to be Mr. C. D. Hooker, Mr. Edwin E. Jones, Mr. Jerry O'Connor and Mr. John G. Pearse, with Chicago headquarters at 120 Randolph street, Room 711.

The Russell Piano Company have already sold this new concern quite a number of instruments, and, as their buyer was met talking with Mr. Jones, of the Lyon & Healy house, it is probable that their small goods were obtained from them.

A Testimonial.

There is now on exhibition at the Chickering-Chase Brothers' warerooms a beautiful specimen of the work of the Chase Brothers' factory, in the shape of a grand piano. There has been much interest to see this piano, for the promises of the factory indicated something especially fine. The promises have been kept. The instrument is highly successful in tone, quality and volume and in beauty of design. Musicians who have carefully examined it declare the action seemingly perfect, and their congratulations to Mr. Chase have not been stinted. *This grand embodies the principal points of the patented inventions that have made the Chase Brothers' uprights so successful*, the convex sounding board, &c., and marks a departure in many ways from the accepted patterns. The length of the bass wires is a noticeable feature, resulting in a tone of wonderful power and resonance. The scale is as even as the most expert critic could wish, no break being perceptible, and the tone throughout has marked brilliance. The factory is to be heartily congratulated upon the great success shown in this new scale grand. It must not be understood that this is the first grand put forth by the institution, for it is not, but it is of new scale, and from this time on more attention will be paid to their manufacture, and the Chase Brothers' parlor grand will be a prominent feature of musical life. The case of the instrument under description is a beautiful design in mahogany, with exquisite carving and a model rest, chaste and plain.—Chicago "Indicator."

An Unpleasant Mistake.

The Civic Federation of this city are making strenuous efforts to prevent public gambling. Last Saturday in one of our leading evening papers there were published in large letters the names of some of the property owners who were indicted by the grand jury.

Among them appeared the name of Mr. Edmond V. Church, who was put down as owner of 206 Wabash avenue. It was afterward explained in a subsequent issue that this was intended for another Mr. Church.

There is, however, scarcely any excuse for making such a serious charge against an innocent man. We have no doubt that Mr. Church takes the matter philosophically, and knows that mistakes will happen; nevertheless it is a very unpleasant thing to have one's name brought prominently before the public as having been indicted by the grand jury.

Mrs. Healy Is President.

The Loyola Club was organized in this city in the spring of 1890 for literary and social purposes. Mr. P. J. Healy was one of the charter members, and Mrs. P. J. Healy was the first president of the club, and still retains the same position to-day. In last Saturday's edition of the Chicago "Evening Post" there was a very excellent cut of Mrs. Healy.

To Marry.

Mr. William M. Bauer will be married October 18 to Miss Emma Hand Eagle. The ceremony will take place at Trinity Church, and the receptions are announced for the first and second Wednesdays in December, at 978 Kenmore avenue, this city.

Mr. Bauer is the youngest member of the concern of Julius Bauer & Co., and the first of the three brothers to become a benedict. He has recently built himself a very fine residence on the North Side, located at the number and street previously mentioned.

Sterling Doings.

A letter received from the Sterling Company a day or two since announces the fact that the concern is exceedingly busy, and in the week ending with September 29 sent out 90 pianos and as many organs.

They speak very highly of the gentleman they recently put in charge of the construction of their piano, and say patrons are demonstrating their appreciation of the improvement by sending in increased orders.

We presume it cannot be doubted that the Sterling Company are one of the most prosperous concerns in the country. There is nothing that pleases the writer more than to learn of improvements in pianos. This does not represent any lack of merits in their previous instruments, because the fact is that the future will probably show greater improvements in all makes of pianos than the past. The concern that does not see the necessity for improving will eventually become a moribund concern. It is quite evident that the Sterling Company are fully alive to the necessity of progressing, and we wish them success in their efforts.

Personals.

Mr. Chas. Becht has just returned to Chicago from a Southern trip on behalf of his house, the Pease Piano Company, of New York, and still feels exceedingly encouraged in relation to the outlook for business. He says that on this trip he has taken the largest orders for pianos that he has ever received in the whole course of his experience, and begins to believe in the permanency of the revival of trade. We have known Mr. Becht for many years, and can say most truthfully that he has never yet failed to make a success of any of his undertakings, except one, which, after all, was his own private business and cuts no figure in trade matters. Happily Mr. Becht is relieved from all anxiety on the score of what we refer to, and so far as his personal appearance and overflowing good spirits are concerned he gives evidence of being, with his added experience, a better man than he ever has been.

Mr. J. O. Nelson, who, with the exception of a very short period of time, has been for many years with the Mason & Hamlin Organ and Piano Company in this city, is a very quiet and unassuming salesman, and proved himself during the time in which he was manager of the concern here to be a success in this line also. It matters not what changes take place Mr. Nelson keeps on in the even tenor of his way, sells his regular limit of pianos and organs, and succeeds in accumulating money.

Mr. Albert M. Haines, son of Mr. N. J. Haines, of New York, is making a visit to Mr. Thomas Floyd-Jones, of this city. While seeking pleasure, and finding it, he has also a device which he is endeavoring to introduce to the trade in the way of a patent combination of three pedals

for pianos. The device has the merit of being easily applied, easily worked when applied and practically everlasting. He claims for it also that it is very much cheaper because of the great saving of labor. Mr. Floyd-Jones is also heartily interested in assisting young Mr. Haines in his business enterprise, and it would not be surprising if he sold quite a number to the manufacturers in Chicago. There is a call for three pedals in instruments, which, however useless they may be for the artist, are necessary to cater to the popular desire.

Mr. Wm. Gerner, one of the most successful salesmen of the large number employed by the Chicago Cottage Organ Company, has just returned from his European trip, and is losing no time in resuming his business.

Mr. I. N. Camp, of Messrs. Estey & Camp, has returned from Europe, and is expected in the city of Chicago next Wednesday or Thursday. In the meantime he has been in Brattleboro, Vt., and no doubt attended the exercises of relieving Governor Fuller of his office and inaugurating the new Governor. As a Vermonter, Mr. Camp never loses interest in the doings of his State.

Mr. Wm. Knabe, of Baltimore, is in town to-day. We hear that he takes with him a very fine order from Lyon & Healy for Knabe pianos. We doubt very much whether it is a necessity for anyone to visit Lyon & Healy to get orders for Knabe pianos. Nevertheless the house is always glad to see Mr. Knabe, and we make no exaggerated statement when we say that the gentleman is exceedingly popular with all the members of the trade in this city, as well as with the members of the house which handles the Knabe goods.

Mr. H. F. Brown, who represents Messrs. Behr Brothers & Co., has been in the city this week on his return from California, British Columbia and an extended Western trip. He expected to meet Mr. Edward Behr here. Mr. Brown represents that he has accomplished a great deal of business, with the exception of in one locality in the extreme Northwest, which of course includes British Columbia. In a conversation with Mr. Brown old Section I. at the Exposition came before us vividly, and suggested the thought that among those most familiar with the section its memory can never be effaced.

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County Fairs.

THIS is the time of year when the ambitious producers of abnormally developed pumpkins and obese swine, with their thrifty housewives—who by their skill with the churn and rolling pin make envious their less ingenious neighbors—congregate and exhibit, for the edification and education of all, the products of their brain and handiwork.

The county fair is very largely the farmer's institution, as most of the exhibits come in one form or another from his labors. The fair is usually held in the months of September or October and is an oasis in the somewhat monotonous life of these country folk. The friendly rivalry between neighbors as to who can show the most perfect specimens of Holstein cattle, Percheron stallions and Berkshire hogs, has created an interest in the breeding of these and all other farm bred creatures, which has been of wonderful benefit and resulted in great advancement to the farmer.

Likewise the exhibition of grains, fruits and vegetables has been productive of a higher development in these necessities of our living.

The manufacturing industries are more or less represented, especially in the lines of agricultural implements, a large showing of which is always made. These displays keep the people well informed on recent inventions and improvement in articles in which they are naturally greatly interested from a business standpoint.

Merchants make handsome displays of wares taken from their stocks, dry goods, fancy notions, &c., that people are always glad to stop and examine. The county fair of the present day is an educational institution in very many of its features, and is a highly interesting study in all things, lasting usually a week, during which time it is visited by about everybody in the neighborhood.

There is a lamentable absence of piano, organ and small musical instrument exhibits at these fairs, and it seems strange, too, that no more attention is given to the matter. What better place could be secured for attracting the attention of a large body of people who are devoting their time to sightseeing and are quickly attracted and easily interested? A handsome display of finely finished pianos and organs, violins, guitars, mandolins, banjos, &c., could be made one of the attractive features of the county fair. Usually about one dealer, more enterprising than his competitors, puts a few instruments on exhibition, and from so doing he cannot help but have a more extended acquaintance and his instruments become better known.

As pianos and organs are among the most important purchases made, the more reason why the dealers in these goods should take from their stocks the most attractive instruments and make public their desirable qualities and superior merits. They should even go so far as to interest the manufacturers in supplying for the occasion one or more exhibition instruments, which would call attention to the high-class work turned out from the factories they represent. This has been done some in later years, we believe, and has been specially acknowledged by prize awarding committees in emoluments conferred.

The opportunity offered for showing off an instrument is never better than at a county fair. As before mentioned, the people are at the fair to be entertained and have plenty of time on their hands. A skillful performer on the piano can attract a crowd in a minute by starting playing. Pamphlets, circulars, fancy cards, anything and everything, are taken by the people, who either read or notice

them at the time or carry them home for future perusal. This class of reading matter leads to many a sale by brightening up the ideas of the farmer on musical matters and starting him to thinking.

He realizes, perhaps for the first time in his life, that home would be more agreeable if a piano or organ constituted part of the household goods. He is led to consider that the education of his children is deficient without a knowledge of music. In fact, it may be that for the first time his attention has been directly called to pianos and organs, and he takes the pains to ask questions regarding price, &c. The man in charge takes his name, and if he does not make a sale at that time, calls on the farmer at an early date and interests him still further in the purchase of an instrument. At a county fair there will be scores of both men and women who have never entered a piano warehouse, have never had interest enough to investigate the present selling price of an instrument, and continue to think that they are luxuries far beyond the means of any but the wealthy. They are surprised when informed that the purchasing price of a substantially made, reliable instrument is within the reach of almost every industrious provident family. It gives these people entirely different ideas from those they have heretofore entertained.

They attend a county fair to investigate the workings of a new make reaping or mowing machine, to compare notes with brother farmers on special kinds of cattle, to post up generally on about everything. Why not, then, take advantage of so good an opportunity to bring to the attention of these people the improvements in musical instruments and what has been done each year to bring them within the reach of all?

Traveling Men Should be Posted.

MANY traveling men think that if they understand their own goods thoroughly and know about competing goods, together with different prices, they are sufficiently posted. That's right; but how many men know all about their own goods? Up to the present time a thorough knowledge was perhaps not absolutely necessary, but it is becoming more and more so now that some dealers have become manufacturers. How many road men know the prices their houses are paying for cases, or, if their house makes their own cases, how many men can tell just what they cost?

Again, how about the prices paid for plates, or keys, or sounding boards, or tuning pins, or bass strings, or hardware? Actions most traveling men know the price of, for that subject has been studied. But, to continue, how many road men know the price paid for labor in every part of a piano factory and can figure the exact cost of a piano, or even approximate it sufficiently close to talk intelligently with other manufacturers or manufacturing dealers? How much does a box cost?

The time has come when the successful traveling man must be in possession of these facts, for to-day he must talk with dealers who have turned manufacturers, and he is seriously handicapped if he is not posted. Suppose a traveling man approaches a dealer who buys and sells thousands of pianos a year besides manufacturing his own pianos; suppose this man is desired as an agent, you can't talk with him unless you know as much about manufacture as he does. He will start in and ask you how much you pay for cases, actions, keys, plates, sounding boards, &c., ad infinitum. If you are able to give him intelligent answers he will soon see whether or not he can handle your

piano. You have a chance to talk superior workmanship, superior material, &c., but if you cannot give him prices of parts he has you at his mercy by his saying, "I am a manufacturer myself and know you pay too much for the material in your piano. I can't handle it." What are you going to do but let him go? Were you posted you would stand some chance, although he could still say, "You don't save here where I do," &c.

Traveling men always have more to learn, in spite of some gifted individuals who are in the trade and who yet don't get all the business. Many manufacturers have been averse to giving information regarding prices of material to traveling men, but those gentlemen can see that the old way of doing business has broadened, and the traveling man needs now to be posted on every point from the manufacture of product to proper sale.

This of course increases the usefulness of the traveling man, making him of more value to himself as well as to the manufacturer.

Selling goods is a science, and that science is presenting new problems every day. Above is a huge one that will repay the man who looks it up.

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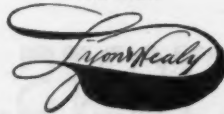
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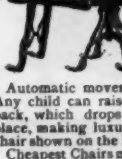
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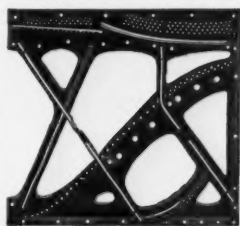
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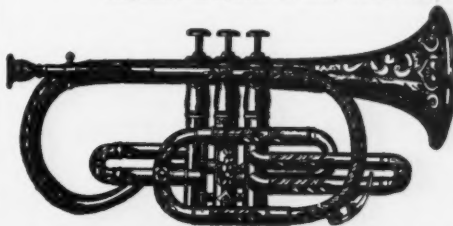
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